LIBRARY ST. MARY'S COLLEGE

Digitized by the Internet Archive
in 2026

https://archive.org/details/pearl0000vari

PEARL

By arrangement with the publishers, a Large Paper Edition of this volume (limited to 200 copies 150 for sale) has been printed, for inclusion in the Editor's Series of "Select Early English Poems" (Milford, Oxford University Press).

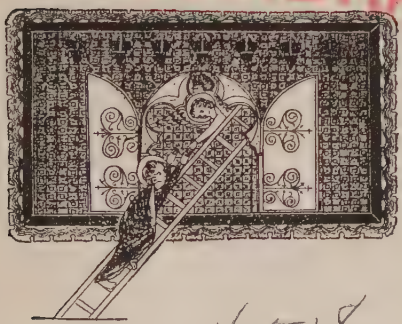
"O Pearl!' quoth I, 'with pearls bedight,
art thou my Pearl?'—alone of me
regretted, and through the night bewailed."

The

PEARL

ENGLISH POEM OF THE
TH CENTURY: EDITED, WITH
DERN RENDERING, TOGETHER
TH BOCCACCIO'S OLYMPIA, BY
ISRAEL GOLLANCZ, LITT.D., F.B.A.

WITHDRAWN



16518

CHATTO AND WINDUS: LONDON
MCMXXI

BRARY ST. MARY'S COLLEGE

All rights reserved

JUL 20

WE LOST YOU—FOR HOW LONG A TIME—
TRUE PEARL OF OUR POETIC PRIME!
WE FOUND YOU, AND YOU GLEAM RE-SET
IN BRITAIN'S LYRIC CORONET.

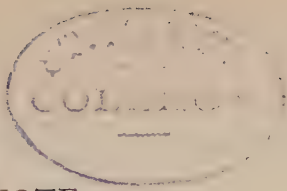
TENNYSON

CONTENTS

		PAGE
QUATRAIN	*By* TENNYSON	vii
PREFATORY NOTE		ix
INTRODUCTION		xi
TRANSLATION		1
TEXTUAL NOTES		107
EXPLANATORY NOTES		114
GLOSSARY		175
BOCCACCIO'S OLYMPIA		241

ILLUSTRATIONS

FRONTISPIECE	*By* W. HOLMAN HUNT	*to face title-page*
FROM MS. COTTON NERO A. X.:		
FACSIMILE, ll. 1–29	„	2
ILLUSTRATION, ll. 57–64	„	6
„ ll. 101–108	„	16
„ ll. 193–228	„	18
FACSIMILE, ll. 829–837	„	72
ILLUSTRATION, ll. 961–972	„	82



PREFATORY NOTE

My edition of 'Pearl' in 1891 was my first contribution to Middle English studies, and my interest in the poem has remained unabated all these years, during which I have endeavoured to understand it aright and to unravel many a problem. Many requests have reached me from far and wide to re-issue the book, now long out of print, but I resisted these appeals until I could feel satisfied in respect of all the outstanding difficulties of the poem. I trust that those who are qualified to judge will recognise that the present new edition makes good its claim. As in the issue of 1891, so in the present edition, an unrhymed rendering into modern English faces the Middle English text. A translation which aims at interpreting the original is to my mind the best form of commentary; at all events it clearly indicates the editor's decision, good or bad, on difficult passages. At the same time, for those who are not deeply interested in Middle English, it may serve as an adequate introduction to the poem, not the less effective for avoiding the perversions and obscurities that too often mar the attempts to maintain the highly complicated rhyming system of the original. It will, I think, be admitted that, both as regards text and interpretation, a new edition of 'Pearl' is much needed.

I am proud to know that my early enthusiasm for the poem, still maintained, has been effective in stimulating so much interest in 'Pearl,' far beyond the limited circle of students of Middle English, and has gained for it, through

its intrinsic worth, a foremost place among the choicest treasures of medieval literature.

I feel sure that, whatever may be the views of students as to the relationship of 'Pearl' and Boccaccio's Eclogue, 'Olympia,' they will be grateful to me for adding, as a complement to 'Pearl,' the original text of the Latin poem, together with my rendering into English.

In 1891 it was my privilege to express my grateful acknowledgment to three great men who have since passed away: to Professor Skeat, my beloved master, for valued help; to Holman Hunt, for having given 'Pearl' a noble place in English art by his drawing of the frontispiece for my edition of the poem; to Alfred Tennyson for having graced with the most coveted of distinctions my efforts to re-set this Pearl 'in Britain's lyric coronet.'

In recognition of cordial help in those now far-off days, it is a pleasure to refer to the fourth name then mentioned, that of Dr. Henry Bradley, happily still with us.

I. G.

King's College, London
July 13, 1921.

INTRODUCTION

'Of the West Cuntrè it semeth that he was,
Bi his maner of speche and bi his style.'

'Pearl' in the Lineage of English Poetry.—While Chaucer was still learning from Guillaume de Machault and his followers the cult of the Marguerite, flower of flowers, as symbol of womanhood, a contemporary English poet had already found inspiration in the more spiritual associations of the Marguerite as the Pearl of Price.

It is indeed rather with the Prologue of 'The Legend of Good Women' than with Chaucer's earlier effort of 'The Book of the Duchess' that the poem of 'Pearl' may best be contrasted, though Chaucer's Lament for Blanche the Duchess, as an elegy, invites comparison with 'Pearl' as elegy. From this point of view, Chaucer's Lament seems somewhat unreal and conventional; our poem exercises its spell, not merely by its artistic beauty, but even more by its simple and direct appeal to what is eternal and elemental in human nature.

Again, its artistic form indicates the peculiar position that this early 'In Memoriam' holds in the progress of English poetry. It represents the compromise between the two schools of poetry that co-existed during the latter half of the fourteenth century, the period with which Chaucer is especially identified as its greatest and noblest product.

On the one hand, there were the poets of the East Midland district, with the Court as its literary centre, who sought their first inspiration in the literature of France. Chaucer and his devotees were the representatives of this group, for whom earlier English poetry meant nothing, and whose debt to it was indeed small. These poets preluded 'the spacious times of great Elizabeth'; they were the forward link in our literary history. But there were also poets suggesting the backward link, whose literary ancestors may be found before the Conquest, poets belonging to districts of England where the old English spirit lived on from early times and was predominant, notwithstanding other influences. This school had its home in the West—along the line of the Welsh Marches, in Lancashire, Westmorland and Cumberland, well-nigh to the Tweed; and it is clear that in these regions not only did the old English spirit survive after the days of the Conquest, but also the old English alliterative measure was at no time wholly forgotten, until at last Langland and a band of other poets, whose names have not come down to us, revived this verse as an instrument of literary expression. In these West Midland poets, kinship in feeling with the older English tradition predominated, even as the Norman in the East Midland poets. It was not merely a matter of vocabulary and versification, though indeed Chaucer could not have appreciated Langland's poetry at its proper worth 'right for strangness of his dark langage,' to use the actual words of an East Midland poet concerning another, whose 'manner of speech and style' pronounced him 'of the West country.'[1] Lang-

[1] The poet in question was Capgrave; see Prologue to the 'Life of St. Katherine,' printed in Capgrave's 'Chronicle,' edited by Sir E. Maunde Thompson, Rolls Series.

land, on the other hand, with his intensely didactic purpose, would have had but scant sympathy with the light-hearted and genial spirit of his greater contemporary.

But it would seem that there arose a third class of poets during this period, whose endeavour was to harmonise these diverse elements of Old and New, to blend the archaic Teutonic rhythm with the measures of Romance song. We see this already in the extant remains of lyrical poetry, especially in a number of those preserved in MS. Harl. 2253, dating from some years before the middle of the fourteenth century. The later political ballads of Minot and other fourteenth-century poems point also in this direction. But I can name no sustained piece of literature at all comparable with 'Pearl' as an instance of success in reconciling elements seemingly so irreconcilable. The poet of 'Pearl' holds, as it were, one hand towards Langland and one towards Chaucer; as poet of 'Sir Gawain and the Green Knight,' he was the direct precursor of the poet of the 'Faerie Queene,' and helps us to understand the true significance of Spenser as the Elizabethan poet *par excellence*. 'Pearl' stands on the very threshold of modern English poetry.

The Manuscript.—A kindly fate has preserved this poem from oblivion; a fate that has saved for us so much from the wreckage of time. Indeed, the Old English Muse must have borne a charmed life, surviving the many ills that ancient books were heirs to. Our knowledge of early English literature seems almost miraculous, when we note that so many extant works are preserved to us in unique MSS. 'Cotton Nero A. x.,' in the British Museum, is one of these priceless treasures. Bound up with a dull 'panegyrical oration' on a certain John Chedworth, Archdeacon of Lincoln in the fifteenth century, four English

poems are contained in this small quarto volume, each of high intrinsic worth, and of special interest to the student of our early literature. The handwriting of the poems, 'small, sharp, and irregular,' belongs on the best authority to the latter years of the fourteenth century or the early fifteenth. There are neither titles nor rubrics in the MS., but the chief divisions are marked by large initial letters of blue, flourished with red, and several illuminations, coarsely executed, serve by way of illustration, all but one occupying a full page. The difficulty of the language of these poems and the strangeness of the script are no doubt answerable for the treatment they received at the hands of the old cataloguers of the Cottonian collection; probably few modern scholars before Warton, Conybeare, and Madden knew more of the poems than the first page of the MS., and from this they hastily inferred that the whole was a continuous poem 'in Old English, on religious and moral subjects,' or, 'Vetus poema Anglicanum, in quo sub insomnii figmento multa ad religionem et mores spectantia explicantur.' An old librarian, who attempted a transcription of the first four lines, produced the following result:

'Perle pleasaunte to prynces paye
To claulx clos in gode soeter,
Oute se wyent I hardely saye
Ne proved I never her precios pere.'

We now know that the MS. came to Sir Robert Cotton from the library of Henry Savile, of Banke in Yorkshire (1568–1617), a great collector, who secured rich spoils from the Northern monasteries and abbeys.[1] To Madden belongs, it would seem, the credit of having shown for the

[1] See Preface to 'Patience,' ed. Sir I. Gollancz, 'Select Early English Poems.'

first time that these earlier describers of the MS. had confused four distinct poems,[1] and since his days the poems have received increased, though by no means adequate, attention from all students of our literature.

The Vision and the Allegory.—The first of the four poems, 'Pearl,' tells of a father's grief for a lost child, and how he was comforted, and learnt the lesson of resignation.

This briefly is the theme of the poem of 'Pearl.' A fourteenth-century poet, casting about for the form best suited for such a theme, had two sources of inspiration. On the one hand, there was that great storehouse of 'dream pictures,' 'The Romaunt of the Rose'; on the other, the symbolic pages of Scripture. A poet of the Chaucer school would have chosen the former, and the lost 'Marguerite' would have suggested an allegory of the 'flour that bereth our alder pris in figurynge,' and in his vision the 'Marguerite' would have been transfigured as the type of truest womanhood, a maiden in the train of Love's Queen, Alcestis. But the cult of the 'daisy' seems to have been altogether unknown to our poet, or at least to have had no attraction for him; his lost 'Marguerite,' a beloved child, was for him a lost jewel, a pearl, and 'he bethought him on the man that sought the precious Margarites, and when he had founden one to his liking, he solde all his good to buy that jewell.' The basis of the 'Vision' is this verse of the Gospel, together with the closing chapters of the Apocalypse. // Mary, the Queen of Heaven, not Alcestis, Queen of Love, reigns in the visionary Paradise that the poet pictures forth.

The Pearl of the Gospel was a favourite allegorical theme

[1] For a general description of the MS., see 'Syr Gawayne,' ed. Sir F. Madden, 1839.

with medieval theologians, but rarely with the poets.[1] I know of but one piece of English literature other than this poem in which it figures strikingly; it is poetical in thought though written in prose, and belongs to a later date than our poem. I allude to the 'Testament of Love,' a rather crude composition, the history of which we know now in relation to the life of its author, Thomas Usk, who was a contemporary and clearly a disciple of Chaucer.[2] It is an obvious imitation of the 'Consolation of Philosophy' of Boethius; but in allegorising the Grace of God by 'a precious Margaret'—'Margarete of virtue,' for whose love he pines—the author may perhaps have been influenced by the poem of 'Pearl.' Under any circumstances, the poem gives the prose work some interest; the 'Testament' shows how our poet has avoided the danger of being over mystical in the treatment of his subject. Where the poem is simple and direct, the prose is everywhere abstruse and vague, and Usk is forced to close his book with a necessary explanation of his allegory:—

'Right so a jewel betokeneth a gemme, and that is a stoon vertuous or els a perle, Margarite, a woman, betokeneth grace, lerning, or wisdom of God, or els Holy Church. If breed, thorow vertue, is mad holy flesshe, what is that our God sayth? It is the spirit that yeveth lyf; the flesshe, of nothing it profiteth. Flesshe is flesshly understandinge; flessh without grace and love naught is worth. The letter

[1] In the really fine poem called 'A Luue Run,' by Thomas de Hales (O. E. Miscellany, E.E.T.S., 1882), the precious gem-stone, maidenhood, more precious than any earthly gem, is dealt with most suggestively. It is set 'in Heaven's gold,' and shines bright in Heaven's bower, but is not specified as the pearl (*cp.* Note on l. 2).

[2] See supplement to 'Works of Chaucer,' ed. Skeat, Vol. VII.

kleeth ; the spirit yeveth lyfelich understanding. Charite is pove, and love is charite.

God graunt us al therin to be frended !
And thus *The Testament of Love* is ended.'

It is not my purpose to deal with the history of the pearl as treated allegorically from far-off times.[1] To do so would lead me into studies of Oriental mysticism ; but there can be no doubt that in Hebrew symbolism the soul was likened to a pearl, the 'muddy vesture of decay' being regarded as the mere shell, or as the precious metal in which the jewel was

[1] Perhaps the most striking mystical poem on the Pearl is the beautiful gnostic 'Hymn of the Soul,' attributed to the Syrian gnostic Bardaisan, *circa* A.D. 150. Here the Pearl 'lies in the sea, hard by the loud-breathing Serpent.' It has to be brought by the King's son to the House of his Father's Kingdom. I take the Pearl in the Hymn to be symbol of purity amid the defilements of the world. Mr. G. R. S. Mead, in 'The Hymn of the Robe of Glory' (London and Benares, 1908), gives the poem, together with Bibliography, Comments, and Notes. Mr. Mead, in a fascinating article in 'The Quest,' January 1913, discussed a new-found Manichean Treatise, from China, translated and annotated by MM. Ed. Chavannes and P. Pelliot ('Journal Asiatique,' November–December 1911). It would appear probable that certain gnostic elements link this work with the Hymn attributed to Bardaisan. Here we have seven pearls 'hidden in the labyrinth of the impure city of the Demon of Lust.' Also, it is of special interest that the precious pearl called moon-light,' with which pity and compassion are compared, is 'the first among all jewels.'

Dr. R. M. Garrett ('University of Washington Publications, IV, 1918) quotes the charming letter of St. Hilary of Poictiers to his twelve-year-old daughter Abra (A.D. 358), concerning a certain Prince who possesses a pearl and a robe of priceless value. He tells her how humbly he begged the gift for the little daughter he so tenderly loved. With the letter he sends a hymn ; she is to ask her mother to explain both letter and hymn.

On the Pearl in Mystical Literature, *cp.* also Kunz and Stevenson's 'The Book of the Pearl' (London, 1908).

set. 'It is meet,' said the Cabbalistic Rabbi, 'a man should have compassionate regard for his soul, the pure pearl which God has given to him, for it is not proper that he should defile it, but, as is said in the Talmud, should give it back to God pure as he received it.'[1] The Pearl of the Gospel links itself to this fine thought; and our poem emphasises this same aspect of the pearl as the undefiled spirit, the soul of the child, reclaimed by the Prince—the Pearl that He has set in the radiant gold of heaven, transcending its earthly setting in all the grace and charm of child-beauty. The Pearl has now been sundered from the shell. 'The sowle is the precious marguarite vnto God,' the good Knight of La Tour-Landry taught his daughters in his book, which, as I have attempted to show elsewhere, seems to have been well known to our poet.[2]

The Plan of the Poem.—Distraught with grief at the loss of his little daughter, the poet, prone on the child's grave, beholds her in a vision, gloriously transfigured.[3] He sees her radiant, clad in white, her surcoat and kirtle broidered with pearls, and on her head a pinnacled crown, her hair

[1] From the late Cabbalistic work *Keshith Chochmah*, III. i., by Elias de Vidas, who notes that the idea of the soul as a pearl is in the *Zohar*, a medieval Jewish gnostic work containing much ancient lore. I owe this reference to the Rev. Morris Joseph, in whose *Judaism in Creed and Life* the passage is alluded to.

[2] See Preface to 'Cleanness' (Select Early English Poems).

[3] Nothing that has been written attempting to prove that the poem is merely an allegory, and is not inspired by a personal grief, has impressed me in the least degree. The chief exponent of this view was the late Professor Schofield; see Appendix. As further illustration of the personal aspect of the poem, *cp.* De Quincey, on the death of little Kate Wordsworth, who died aged 'not above three' (De Quincey's Works, ed. Masson, 1896, Vol. II. 440–445).

noose upon her shoulders, while 'a wonder pearl' is set upon ner breast. The little child, as the very embodiment of Reason, or rather of Divine Sapience, disputes with the father on the error of impious grief, and explains that the whiteness of her robe and the crown on her head betoken her bridal as Queen of Heaven, and that though she has worked but little in the vineyard of earth, her innocence has given her the like reward with those who by righteousness have won the crown. All who enter the realm are kings and queens. The pearl she wears is the token of the bride's betrothal—a token, too, of Truce with God. And the father is begged by his child to purchase his peace, even as the merchant of the Gospel, having found one pearl of price, sold his all to buy it. By her exposition of the Parable of the Vineyard, Pearl explains that, little child as she was, she reached at once the great goal of queenship in the court of heaven, where Mary reigns as Empress. For the father it would have sufficed had she attained the state of countess, or even of a lady of less degree. But, he urges, surely she and her peers dwell in some great manor or within castle-walls. Could he not behold their dwelling-place? In the vision the father is on one side of the stream, his transfigured child on the other, and she tells him that by Divine grace he is to be granted a sight of their glorious home. She bids him follow on his side, while she shows the way on hers, until he reaches a hill. Then, as the seer of Patmos, from a hill he beholds the New Jerusalem descending as a bride from heaven, and the City of God, as pictured by the Apostle, is revealed to him in all its glory and rich radiance.[1] Amid the golden splendour, dazzling as the light of the sun, suddenly there appears within the citadel a procession of maidens, as moons

[1] *Cp.* Faerie Queene,' Book I. x.

of glory, all crowned and clad in self-same fashion, gentle 'as modest maids at Mass.' And lo, among them he beholds his 'little queen,' who he thought had stood by him in the glade. The sight of his lost Pearl is too much for his love-longing, and notwithstanding the earlier warning that no one living could pass the stream, the dreamer dashes forward to plunge, determined to cross. The movement wakes him, and he declares that the lesson of resignation has now been learnt.

The Poem in Relation to its Main Sources.—As I read the poem, it seems to me that its scheme is elaborated from the one thought of the transfiguration of the child, and that the poet successively explains the significance of the spotless whiteness of her attire, of the regal crown she wears, of the pearl of price; and then, by a natural culmination, proceeds to portray the heavenly dwelling—the New Jerusalem.

For the last, he naturally paraphrased Revelation xxi. and other passages from the Apocalypse of St. John, which book indeed inspired his whole conception of the mystical bridal, —'And to her was granted that she should be arrayed in fine linen, clean and white,' Rev. xix. 8. Truly, white is almost the burden of the poet's description of the maiden's robe, her kirtle and all her vesture, her crown, and the pearls that bedeck her. It is of interest to contrast this emphasis on 'white' with the more direct but less effective reference,

> 'And gode faire *Whyte* she hete,
> That was my lady name right,'[1]

and the lines which follow, in which Chaucer appraises Blanche, Duchess of Lancaster. To Chaucer the possi-

[1] 'Book of the Duchess,' 948–9.

bilities of the name with reference to its spiritual significance were hardly present ; in our poet's mind the text is uppermost concerning those 'which have not defiled their garments ; and they shall walk with me in white, for they are worthy,' Rev. iii. 4.

With obvious delight in pictorial description, the poet depicts the white surcoat,[1] with its hanging lappets, after the fashion of those of highest degree, and leads up to the crown, with its whiteness of pearl and its ornamentation of flowers, the aureole of maidenhood. In the Apocalypse it is the Elders that have on their heads the crowns of gold, but the coronation of the Virgin as empress of heaven, and of the brides as queens, forms a very integral part of medieval homiletic literature as of medieval art.[2] The allegorical interpretation of the Song of Songs in relation to the bridal of the Apocalypse seems to have influenced this idea of the crowning : 'Go forth, O ye daughters of Sion, and behold King Solomon with the crown wherewith his mother crowned him in the day of his espousals' (Song of Solomon iii. 11). A like crown was bestowed upon the bride.[3] 'Come with me from Lebanon, my spouse, with me from Lebanon' (iv. 8), became the burden of the mystical Epithalamium. Thus our poet applies the words in Stanza lxiv, ll. 763–4. So, too, in 'Olympia' we have '*De Libano nunc sponsa veni* sacrosque hymenaeos' as the heavenly songs they sing ; and in the 'Song of Great Sweetness,' belonging to the early fifteenth century, there is the same application,—'Veni de

[1] The surcoat above the robe had probably some special mystical significance. So, too, in the 'Hymn of the Soul' there is the Purple Mantle over the Robe of Glory (*cp.* Mead, p. 46).

[2] Cp. Didron, 'Christian Iconography,' London, 1886.

[3] Cp. Ezek. xvi. 12.

Libano . . . veni coronaberis.'[1] The main portion of our poem is drawn from the Parable of the Vineyard and the Apocalypse, and is the amplification of the Gospel text concerning the Pearl of Price in its twofold application, as typifying on the one hand ideal maidenhood, that is, the jewel 'above rubies,'[2] and on the other the Kingdom of Heaven, the Peace of God.

In the earlier part of the poem, both in the description of the spice-garden, where Pearl is at rest, and in the visionary scenes through which the poet passes till he comes to the sundering stream beyond which he sees the 'maiden of mensk,' he is haunted by the dream-pictures of the 'Romaunt of the Rose,' and even Divine Love seems to the bereft father to be 'Luf-Daungere,' that is, Love the Severer, as in the Romaunt, 'Daunger' is the power that keeps the lover from the object of his love. And Pearl, as portrayed and in her utterance, recalls the figure of Reason drawn by William de Lorris (*cp.* Chaucerian version, ll. 3189–216). The wells joined by conduits, in the garden of Sir Mirth, are very directly referred to by our poet in his description of the country of his dream.[3] Thereafter, the Romaunt, save for a few slight echoes, gives place to the Scriptures. The stream is not the artificial conduit of the Garden of the Rose, but, whatever its Biblical source, its beauty has been suggested by the river in the Romaunt described before the Lover reached the garden.

'Et pavé
Le fons de l'iaue de gravele,'

[1] Early English Text Society, Original Series, 24, ed. Furnivall.
[2] The marginal reference in Matt. xiv. 45–6 to Proverbs iii. 14–15 indicates this application.
[3] See note on ll. 139–40.

which in the Chaucerian rendering is as follows,—

> 'paved everydel
> With gravel, ful of stones shene' (ll. 126–7)

becomes richly transformed in 'Pearl'; but the words 'in þe founce' betray the direct source of the lines,—

> 'In þe founce þer stonden stoneȝ stepe,
> As glente þurȝ glas þat glowed & glyȝt,' etc. (ll. 113 ff.).

Metre, Diction, and Style.—The stanzaic form of 'Pearl,' twelve lines with four accents, rhymed according to the scheme *ababababbcbc*, and combining rhyme with alliteration, may have been used by previous poets, but it is difficult to say whether any of the extant poems in this metre, which seems to have been popular, belong to a date earlier than 'Pearl.'[1] But not one of them is comparable

[1] The metre is fairly common; see poems in Trans. Phil. Soc., 1858, ed. Furnivall; 'Political, Religious and Love Poems,' ed. Furnivall, E.E.T.S. 15; 'Hymns to the Virgin and Christ,' ed. Furnivall, E.E.T.S. 24; 'Twenty-six Political and Other Poems,' ed. Kail, E.E.T.S. 124. Ten Brink was of opinion that 'Pearl' was modelled on the 'Song of Mercy' (Trans. Phil. Soc., 1858, p. 118), but there is no evidence in favour of this, nor can the date be fixed. The only poem in this metre that seems to give evidence of being influenced by 'Pearl' is 'God's Complaint.' 'Thou art an vnkynde omagere' sounds much like an echo of Pearl's 'þou art no kynde jueler.' Concerning this poem and its author, Glassinbery, and the similar poem, 'This World is Very Vanity,' see my article in 'Athenæum,' March 29, 1902.

The earlier alliterative rhyming poems in Harl. MS. 2253, though not in the same form as 'Pearl,' indicate certain points in common, and have similar characteristics as regards linking and alliteration.

On the metrical structure of the poem, see article by Professor Clark S. Northup, 'Study of the Metrical Structure of *The Pearl*,' Publications of the Modern Language Association of America, XII. pp. 326–40. This article seems to me to fail by reason of the writer's assumption in respect of the sounding or non-sounding of final *-e*'s

to our poem in rhythm, beauty of well-defined cæsura, and dignity of movement. There are in 'Pearl' 101 such stanzas. These divide again into twenty sections, each consisting of five stanzas, having the same refrain; section fifteen is exceptional, with six stanzas. Throughout the poem the last or main word of the refrain is caught up in the first line of the next stanza.[1] Finally, the last line of the poem re-echoes the first, and rounds the whole.

---

through not giving sufficient recognition to the trisyllabic character of the metre of the poem. An examination of the rhyming words goes far, in my opinion, to prove that the dialect in respect of the final *-e* is artificial, for *-e*'s obviously mute at the end are in many cases distinctly syllabic within the line. Nor do I agree that the great number of words in which final *-e* is written but unsounded, as compared with the few which sound an *-e* not written, tends to confirm the theory of Fick and Knigge that the copyist of the MS. spoke Sth. or S.W. M. In the case of so late a MS. as Cotton Nero A. x. the conventional writing of the final *-e* would prove nothing.

In my present text I have supplied the syllabic *-e*'s within the line necessary for the minimum metrical requirement in the following cases: ll. 17, 51, 72, 122, 225, 286, 381, 486, 564, 586, 635, 678, 683, 825, 912, 999, 1000, 1004, 1036, 1041, 1076. Professor Osgood considers these irregularities as perfectly natural in a poet whose usual medium is the alliterative long line, and therefore retains the MS. readings, to the detriment, in my view, of the metrical effect of the poem. The omission of some twenty *-e*'s is a very small proportion in a poem of 1212 lines, and it is noteworthy that a large proportion of the words in question end in consonant combinations, of which the first is often *r*, or other voiced continuant. As regards l. 709, the line as in the MS. seems to indicate a monosyllabic foot at the beginning of the line and after the cæsura; but 'so' was probably omitted by the scribe after 'quo'; cp. 'quat so,' l. 566. With reference to l. 990, the only line mentioned by Northup in which the unstressed syllable is lacking, see my Note.

[1] On the stanza-linking, *cp.* 'The Romanic Review,' arts. by Margaret Medary and A. C. L. Brown; Vol. VII. pp. 243, 271.

While alliteration is used effectively by the poet, he does not attempt to employ it rigidly, or sacrifice thereto either thought or feeling.

I can point to no direct source to which the poet of 'Pearl' was indebted for his measure; that it belongs to French or Provençal poetry, I have little doubt. These twelve-line stanzas seem to me to resemble, in effect, the earliest form of the sonnet more than anything else I have as yet discovered. Perhaps students may find 'a billow of tidal music one and whole' in the 'octave,' and in the closing quatrain of the verse the 'ebbing' of the sonnet's 'sestet.' It is noteworthy that the earliest extant sonnet, that of Pier delle Vigne, for a knowledge of which we are indebted to J. A. Symonds, has the same arrangement of rhymes in its octave as the stanzas of 'Pearl,' viz., *abababab*. Be this as it may, all will, I hope, recognise that there is a distinct gain in giving to the 101 stanzas of the poem the appearance of a sonnet sequence, marking clearly the break between the initial octave and the closing quatrain. In the MS. there is no such indication. When 'Pearl' was written, the sonnet was still foreign to English literature; the poet, if he knew of this form, wisely chose as its counterpart a measure less 'monumental,' and more suited for lyrical emotion. The refrain, the repetition of the catch-word of each verse, the trammels of alliteration, all seemed to have offered no difficulty; and as far as power over technical trammels contributes to poetic greatness, the author of 'Pearl' must take high rank among English poets.

To judge by the result, our poet seems to have discovered the artistic form best suited for his subject. With a rich vocabulary at his command, consisting, on the one hand,

of alliterative phrases, 'native mother-words,' derived from his local dialect, in which English, French, and Scandinavian elements were strikingly blended, and on the other hand, of words and allusions due to knowledge of Latin and French literature, he succeeded in producing a series of stanzas so simple in syntax, so varied in rhythmical effect, now lyrical, now epical, never undignified, as to leave the impression that no form of metre could have been more suitably chosen for this elegiac theme.

It has been alleged that the diction of the poem is faulty in too great copiousness. On the contrary, the richness of its vocabulary seems to me one of its special charms, and this might be well illustrated by comparing such a section of the poem as the Parable of the Vineyard with the earlier poetical version of the same parable in MS. Harl. 2253, or with the Wycliffite prose version.

Imagery.—The wealth and brilliancy of the poet's descriptions have been the subject of criticism. But surely this richness is what one would expect in a poem, the inspiration of which is mainly derived from the visionary scenes of the Apocalypse, with its pictorial phantasies, and the 'Roman de la Rose,' with its personifications and allegory. The poet's fancy revels in the richness of the heavenly and the earthly paradise, but it is subordinated to his earnestness and intensity. The heightened style of 'Pearl' responds, moreover, to the poet's own genius for touching vividly his dream-pictures with rich imagery and bright colour. The wealth and brilliancy pervading 'Pearl' may still delight those theorists who seek in our literature that 'fairy dew of natural magic,' which is supposed to be the peculiar gift of the Celtic genius, and which can be discovered as 'the sheer inimitable Celtic note' in English poetry. It would, I

think, be fair to say that the Apocalypse has had a special fascination for the poet because of its almost Romantic fancy, and that he has touched certain scenes of the book with a brilliancy of colour and richness of description altogether foreign to the Germanic strain of our literature. 'Pearl' finds its truest counterpart in the delicate miniatures of medieval missals, steeped in richest colours and bright with gold, and it is just those scenes of the Apocalypse which the old miniaturists loved to portray, one might better say lived to portray, that seemed to have been uppermost in our poet's mind,—such favourite themes as, 'I looked, and behold, a door was opened in heaven,' which gave special scope to medieval artists. On the title-page of this book will be found an imprint from one of these old miniatures; it is part of an illustration to the verse just quoted, and may well apply to our poet,

> 'Falling with his weight of cares
> Upon the world's great altar-stairs.'

The Poet's Sources: (1) **The Bible**; (2) **The Roman de la Rose.**—The poet's main sources of inspiration were, as already indicated, the Bible and the 'Roman de la Rose,' that secular Bible of medieval poets. The latter pervades his fancy, and influences thought, diction, and imagery, while, when once he has chosen as his theme the Pearl of the Gospel and the problem of the Parable of the Vineyard, the former dominates his whole conception. Whatever theological questions may be enunciated in the course of the poem, 'Pearl' is to my mind, without a doubt, an elegiac poem expressive of personal grief, a poet's lament for the loss of his child, and in its treatment transcends the scholastic and theological discussions of the time.

The Question of Boccaccio's 'Olympia,' and Dante.—An attempt has been made to demonstrate that 'Pearl' is merely allegorical and theological, but this view ignores or fails to recognise the personal touches whereby the poem soars above all theological questions, and makes its simple and direct appeal to the human heart. It is of great interest that, soon after 1358, some years before 'Pearl,' Boccaccio wrote an elegy on his young daughter Violante—the Latin Eclogue 'Olympia.' There is no clear evidence that this most charming of Boccaccio's shorter poems was known to our poet, or was one of his sources of inspiration. 'Olympia,' however, may well be considered as a companion poem, of the highest interest and fascination both intrinsically and for the purposes of comparative study. Accordingly, the Latin text, with a translation, is included in the present volume, together with a brief introductory study of its history and the question of its relation to 'Pearl.'

I can trace no direct influence of Dante on our poet, though parallels may be found, both in the 'Divina Commedia' and the 'Vita Nuova,' as regards conception, imagery, and description. However striking the similarities may appear, these parallels are due, in my opinion, to similar thought, and to the common methods of medieval mysticism. It cannot be proved that our poet was acquainted with the writings of the greatest mind of the medieval age. Yet again, it is not without profit for the student of 'Pearl' to re-read the Divine Comedy and the New Life, and to recognise Pearl's spiritual kinship to Dante's Beatrice.

The Poet and English Writers.—The author was no doubt acquainted with English poets, his contemporaries and predecessors. He would have been attracted to the writings of Hampole and other mystics, and also to the English

homilies on Holy Maidenhood,[1] the English legends of Saints, especially those dealing with St. Margaret. He was a disciple of the alliterative poets. As regards Chaucer, I can discover no trace of influence. The 'Book of the Duchess,' which is adduced as a source of inspiration, is but another elegiac poem belonging to the same *genre* as 'Pearl.' That Chaucer should refer to Blanche as the Phœnix of Araby, and that the poet of 'Pearl' applies the same term to the Virgin Mary, cannot be taken seriously as evidence of direct influence; and so, too, with other medieval conventional phrases or ideas common to the two elegies.

We know from his other poems that he was acquainted with French contemporary literature, the romances of chivalry, and Mandeville's Travels. In 'Pearl' so far we have not succeeded in finding any traces of the influence of this secular literature, though perhaps in such a charming touch as we find in ll. 489-92,

> 'As countess, damosel, *par ma fay*,
> 'Twere fair in heaven to hold estate,
> Or as a lady of lower degree,
> But Queen,—it is too high a goal,'

we have a note suggestive of a writer who would have been specially interested in the higher social life depicted in romances of courtesy and chivalry.

The MS. Illustrations of the Poems.—The pictorial character of his poem could not have escaped the poet. The unique MS. of 'Pearl' contains four crude illustrations depicting

[1] Compare especially the thirteenth-century alliterative homily, 'Hali Meidenhad,' ed. Cockayne, E.E.T.S., 1866, which on p. 22 strikingly illustrates certain passages of the poem, see Note on ll. 205, 1186.

its chief episodes. In the first, the author is represented slumbering in a meadow, by the side of a beflowered mound (not a stream, as has been said), clad in a long red gown with falling sleeves, turned up with white, and a blue hood attached round the neck. Madden and others who have described the illustrations have not noticed that there are wings—'wings of fancy'—attached to the shoulders of the dreamer, and a cord reaching up into the foliage above, evidently intended to indicate that the spirit has 'sped forth into space.' In the second, the same figure appears, drawn on a larger scale, and standing by a river. In the third, he is again represented in a similar position, with his hands raised, and on the opposite side is Pearl, dressed in white, in the costume of the time of Richard the Second and Henry the Fourth; her dress is buttoned tight up to the neck, and on her head is a crown. In the fourth, the author is kneeling by the water, and beyond the stream is depicted a castle or palace, on the embattled walls of which Pearl again appears, with her arm extended towards him. I had the good fortune to induce my ever-revered friend, the late W. Holman Hunt, to give Pearl a place in the history of English art, and by way of contrast to the illustrations of the MS., now reproduced, the portrayal of the poet's theme as conceived by the greatest of modern Pre-Raphaelites is given as frontispiece to the present volume.

Two illustrations follow after the pages of 'Pearl'; they are evidently intended to represent respectively Noah and his family in the Ark, and the prophet Daniel expounding the writing on the wall to the affrighted Belshazzar and his queen. It is clear that these have nothing to do with the subject of 'Pearl'; they belong to a second poem, written in a distinctly different metre, the short lines of 'Pearl'

giving place to longer lines, alliterative and rhymeless. The subject of the poem is its first word, 'Cleanness,' and it relates in epic style the lessons of the Flood, the fall of Sodom and Gomorrah, Belshazzar's fate, in order to exemplify the Divine resentment that visits the impenitent who are guilty of faults of 'Uncleanness.' A prelude on the parable of the Marriage Feast precedes, and by way of illustrating Divine moderation, the Fall of the Angels and the Fall of Man are briefly handled.

In the MS. two new pictures precede what is obviously a third poem. The medieval artist is evidently representing episodes in the life of Jonah. The poem is a metrical rendering of the story of Jonah, and is in the same metre as 'Cleanness'; the subject, too, is indicated by its first word, 'Patience.'

It is noteworthy that both these alliterative poems, though rhymeless, are intentionally written in quatrains, and the recognition of this device is necessary for their right understanding and appreciation.

Links with 'Cleanness' and 'Patience.'—These two poems, 'Cleanness' and 'Patience,' may actually be, or may well be regarded as pendants to 'Pearl,' dwelling more definitely on its two main themes—purity and submission to the Divine will. The link that binds 'Cleanness' to 'Pearl' is unmistakable. The significance of the pearl is dwelt on as symbol of the purified spirit :—

'How can'st thou approach His court save thou be clean? . . .
Through shrift thou may'st shine, though thou hast served shame;
Thou may'st become pure through penance, till thou art a pearl.

The pearl is praised wherever gems are seen,
Though it be not the dearest by way of merchandise.
Why is the pearl so prized, save for its purity,
That wins praise for it above all white stones?

It shineth so bright, it is so round of shape,
Without fault or stain, if it be truly a pearl.
It becometh never the worse for wear,
Be it ne'er so old, if it remain but whole.

If by chance 'tis uncared for and becometh dim,
Left neglected in some lady's bower,
Wash it worthily in wine, as its nature requireth:
It becometh e'en clearer than ever before.

So if a mortal be defiled ignobly,
Yea, polluted in soul, let him seek shrift;
He may purify him by priest and by penance,
And grow brighter than beryl or clustering pearls.'

'One speck of a spot may deprive us even
Of the Sovereign's sight who sitteth on high. . . .

As the bright burnished beryl ye must be clean,
That is wholly sound and hath no flaw;
Be ye stainless and spotless as a margery pearl.'
('Cleanness,' ll. 1110, 1115–32, 551–2, 554–6.)

Similarly, it would be an easy matter to point out links that bind together the poems of 'Cleanness' and 'Patience.' We find in each of them the same didactic purpose, the same strength of descriptive power, the same delight in nature, more especially when agitated by storm and tempest, the same rich gift of expression, and the same diction and rhythm. But if there were any question of the identity of authorship, the descriptions of the Deluge from 'Cleanness' and of the sea-storm which overtook Jonah from 'Patience' would, I think, be almost adequate proof; the writer of the one was most certainly the writer of the other.

'Pearl' and 'Sir Gawain.'—A fourth poem follows 'Cleanness' and 'Patience' in the MS. As one turns the leaves, it becomes clear at a glance that the metre of the poem is a combination of the epic alliterative measure and

The rhyming verse of romances of the 'Sir Thopas' type; for a lyrical burden, introduced by a short line of one accent, and rhyming according to the scheme *ababa*, breaks the sequence of the unrhymed alliterative lines at irregular intervals, producing the effect of stanzas averaging some twenty lines.

The poem is illustrated much in the same way as those that precede it, the scriptural pictures yielding to scenes of medieval romance. In the first a headless knight on horseback carries his head by its hair in his right hand, looking benignly at an odd-eyed bill-man before him; while from a raised structure above him a king armed with a knife, his queen, an attendant with a sabre, and another bill-man look on. Three other illustrations, dealing with various episodes of the poem, are added at the end. One of them represents a stolen interview between a lady and a knight. Above the picture is written the following couplet:

'Mi mind is mukel on on, that will me noght amende,
Sum time was trewe as ston, and fro schame couthe her defende.'

The couplet has proved a crux. 'It does not appear,' wrote Sir Frederick Madden, 'how these lines apply to the painting'; Dr. Morris quoted the remark without comment. We shall see the possible value of the cryptic lines later on. But first concerning the subject of the poem. It is the well-known romance of Sir Gawain and the Green Knight,—the weird adventure that befell Sir Gawain, the son of Loth and nephew of King Arthur, the favourite hero of medieval romance, popular more especially in the west and northern parts of England, where in all probability traditions of the knight lived on from early times. The English Gawain literature of the fourteenth century, though for the most part

derived from French originals, betrays on all sides the writers' eagerness to satisfy popular enthusiasm for the hero's ideal character. Sir Gawain was indeed the Sir Calydore of Spenser's fourteenth-century precursor,—

> 'beloved over all,
> In whom it seems that gentlenesse of spright
> And manners mylde were planted naturall,
> To which he adding comely guise withall
> And gracious speech did steal men's hearts away.
> Nathless thereto he was full stout and tall,
> And well approved in batteilous affray,
> That did him much renowne, and far his fame display.'

The fourteenth-century poets of the West and North of England regarded Gawain, 'the falcon of the month of May,' as the traditional embodiment of all that was chivalrous and knightly. The depreciation of the hero in later English literature was doubtless due to the direct influence of one particular class of French romances, and it is from these very romances that modern Englishmen ultimately derive their view of Gawain's character. 'Light was Gawain in life, and light in death,' is the thought that rises now in every English mind at mention of the hero's name. I know but one passage in the whole of early English poetry where the knight is similarly characterised ; it is significantly by an East Midland poet, probably the last of English men of letters to write in Anglo-French. In one of his Anglo-French ballades the 'moral' Gower, singing in praise of truest constancy, declares :

> 'Cil qui tout ditz change sa fortune,
> Et ne voet estre en un soul lieu certein
> Om le poet bien resembler a Gawein,
> *Courtois d'amour, mais il fuist trop volage.*'

During the second half of the fourteenth century there

was special activity in the western districts of England in the making of Gawain romances, the poets vying with each other in their glorification of the hero.

The Arthurian literature of the reign of Edward III. may well be considered in relation to that monarch's attempt to revive at Windsor some of the glories of Camelot, and the present poem may be in some way suggested by the Order of the Garter, or connected with the bestowal of the Order upon some noble, in honour of whom Gawain was depicted with such obvious enthusiasm on the part of the poet. It is noteworthy that at the end of the MS. of the romance a somewhat later hand has written the famous legend of the Order:

'Hony soit qui mal penc.'

There is, moreover, stronger confirmation of this aspect of the poem. A later poet, to whom we are indebted for a ballad of 'The Green Knight,'—a *rifacimento* of this romance, or of some intermediate form of it,—has used the same story to account for the origin of another Order. Evidently aware of its original application, but wishing to make his ballad topical, he ends it with the following reference to the Knighthood of the Bath, then newly instituted:

'All the Court was full faine
Alive when they saw Sir Gawain,
They thanked God abone;
That is the matter and the case,
Why Knights of the Bath wear the lace,
Until they have wonnen their shoon.

Or else a ladye of high estate
From about his necke shall it take
For the doughtye deeds that hee hath done;
It was confirmed by Arthur the King,
Thorow Sir Gawain's desiringe,
The King granted him his boone.'

This theory gives us, at all events, a *terminus a quo* fo the date of the romance of Gawain; it must belong to some year later than 1345, the probable date of the foundation o the Order of the Garter. Language, diction, thought, rhythm power of description, moral teaching, vividness of fancy artistic consciousness, and love of nature, all link this mos remarkable Spenserian romance to 'Pearl,' 'Cleanness,' and 'Patience'; and for a right understanding of the poet and his work the four poems must be treated together. The relation that they bear to one another, as regards time of composition cannot be definitely determined.

Probable Date.—There is no definite evidence for the date of 'Pearl.' General considerations of language point to the second half of the fourteenth century. In view, however, of evidence adduced by me enabling us to fix 1373 as the earliest date for 'Cleanness,'[1] it may be safe to accept about 1370 as the date of composition of 'Pearl,' if we are right in assuming that the elegy preceded the homily 'Patience' and 'Cleanness' must certainly belong to about the same time. The workmanship and skill of 'Gawain,' to say nothing of its tone and pervading spirit, are so transcendent as to make it difficult for one to assign the poem to a date at all near that of 'Cleanness' and 'Patience,' unless we have here an instance of an early achievement of a poet's genius which, for some cause or other affecting its buoyancy joy in life, and enthusiasm for romance, failed to maintain its power. On the whole, I am at present inclined to the view that a long period intervened between the homiletic poems and the matured excellence of 'Gawain.' Yet again in this poem we have a striking reference to the pearl:

[1] See Preface to 'Cleanness.'

'As perle bi þe quite pese is of prys more,
So is Gawayn, in god fayth, bi oþer gay kny3te3,'—

as the pearl is of greater price than white pease, so is Gawain, in good faith, than other gay knights.'

Huchown and the Alliterative Poems.—And who was the poet to whom we are indebted for these remarkable poems? The question must still remain unanswered. Unfortunately no tradition concerning their authorship has come down to us, and no definite link has as yet been discovered connecting the poems with any name. Some fifty years back, Dr. Guest, the historian of English Rhythms, set up a claim for a Scotch poet, Huchown by name, but his claim cannot stand the test of philological analysis, in spite of any circumstantial evidence in its favour. The story of Huchown's supposed connection with the poems is an interesting piece of literary history. Andrew of Wyntown, in his 'Orygynale Cronykil' of Scotland, written at the end of the fourteenth century, mentions a poet, Huchown of the Awle Ryale,' who, in his 'Gest Hystoriale,'

'Called Lucius Hiberius Emperoure,
When King of Britain was Arthoure.'

The chronicler excuses the poet, for the mistake was not originally his, and adds enthusiastically:

'men off gud dyscretyowne
Suld excuse and love Huchowne,
That cunnand was in literature.
He made the gret Geste of Arthure
And the Awntyre of Gawane,
The Pystyll als off Swete Susane.
He wes curyws in his style,
Fayre off fecund, and subtylle,

> And ay to plesans and delyte
> Made in metyre mete his dyte,
> Lytil or nocht nevyrtheles
> Waverand fra the suthfastnes.'

Huchown was therefore the author of an 'Adventure of Gawain.' Is the poem referred to identical with the 'Gawain' poem described above, the romance written by the author of 'Pearl'? Most certainly not. The 'Pystyll of Susan' mentioned by Wyntown is extant; all are agreed in regarding it as Huchown's work: it is a rhyming poem, and therefore of special worth as a criterion of dialect. The result of a comparative study of this poem and of 'Pearl' proves conclusively that they are in different dialects, the one belonging to a district north of the Tweed, the other to a more southern district. 'Pearl' cannot, therefore, be the work of the poet of the 'Pystyll'; and if this is true of 'Pearl,' it is equally true of 'Gawain.' It is, moreover, very probable that Huchown's 'gret geste of Arthure' is preserved to us, though in a changed dialect and with some slight intentional modifications, in the alliterative 'Morte Arthur,' and that the 'Awntyre of Gawane' may be identified with the 'Awntyrs off Arthure at the Terne Wathelyne,' which, as far as diction is concerned, is closely connected with the 'Pystyll of Susan.'

Dr. Guest rested his claims for Huchown not merely on this passage from Wyntoun's Chronicle. In the blank space at the head of 'Gawain and the Green Knight,' a hand of the fifteenth century has written 'Hugo de ,' and this piece of evidence seemed to him to confirm his view of the authorship of the poem. In the first place, it is not certain that the inscription is intended for the name of the author, but even had we clear proof that 'Hugo de aula regali' was to

be read, the conclusion, from internal evidence, would be forced upon us, that the writer had made a mistake by no means uncommon in the fifteenth and sixteenth centuries. The great masters of literature have always been made the official fathers of unclaimed productions. It would be easy enough to illustrate this from the pseudo-Chaucerian poems, but an interesting parallel may be adduced from the literary history of Huchown's great contemporary, Barbour. In the Cambridge University Library there is a MS. of Lydgate's 'Troy Book.' Some portion of Lydgate's work has been lost and is replaced by extracts from a version by a northern poet. The scribe definitely assigned these inserted passages to Barbour merely on the evidence of a general likeness in style, but minute investigation places it beyond doubt that the fragments are not from the pen of the author of the 'Bruce.'

The works of five individual poets have, at different times, been fathered on Huchown;[1] of these poems some are undoubtedly West Midland, others genuinely Scottish, but all of them belong to the great period of alliterative poetry, the second half of the fourteenth century or the early years of the fifteenth, and show the influence of that school of English poets that strove on the one hand to revive the old English measure, and on the other to combine this archaic rhythm with the most complex of Romance metres. In the fifteenth century the tradition of this West Midland influence

[1] Dr. George Neilson, in his 'Huchown of the Awle Ryale,' 1902, attempted to assign to Huchown the great bulk of anonymous alliterative poetry, including 'Pearl.' Among other criticisms of Dr. Neilson's work, Dr. MacCracken's 'Concerning Huchown' (Publications of the Modern Language Association of America, 1910) should be noted.

still lived on north of the Tweed, but the greatest of Scottish bards turned to the East Midland poets for their forms, and, following the example of their poet-king, were fascinated by the irresistible spell of Chaucer's genius. This influence of the great English poet on the chief poets of Scotland has received abundant recognition; not so the earlier influence of the West Midland poets, whose best representative is the nameless author of 'Pearl.'

From among all these poems only one can be singled out as being possibly by the author of 'Pearl.' On the strength of diction, metre, and other characteristics, the anonymous alliterative poem of 'Erkenwald,'[1] though it lacks the peculiar intensity of 'Cleanness' and 'Patience,' may be an early or very late work, unless we have here an imitation by an enthusiastic disciple. The theme, however, seems to point to London as its place of origin, with about 1386 as its probable date. Anyhow, the poem is a noteworthy product of the school, and must be linked with 'Cleanness' and 'Patience,' even in the matter of the quatrain arrangement.[2]

Imaginary Biography.—But though he be nameless, the poet's personality is so vividly impressed on his work that one may be forgiven the somewhat hazardous task of attempting to evolve an account of his earlier life from mere conjecture and inference. Such an attempt, though fanciful, at all events serves to link together certain facts and impressions, and with this reservation cannot but prove helpful.

[1] An edition of 'Erkenwald,' edited by me, is appearing in 'Select Early English Poems.' The pagan judge, who is described as 'ane heire of anoye,' *i.e.* a justice in eyre, oyer and terminer, may well have been drawn from some legal contemporary, or as an ideal picture by way of contrast.

[2] The only other alliterative poem outside this group showing this quatrain arrangement is the 'Siege of Jerusalem.'

If documentary evidence is ever discovered, hypothetical conjecture will no doubt be put to a very severe test.

The poet was born about the same time as Chaucer, 1340. His birthplace was somewhere in Lancashire, or perhaps a little to the north,[1] but under no circumstances in any district beyond the Tweed. The evidence of dialect proves this abundantly. The wild solitudes of the Cumbrian coast, near his native home, seem to have had special attraction for him. Like a later and greater poet, he must already as a youth have felt the subtle spell of Nature's varying aspects in those West Midland parts; he too loved to contemplate, even in his childhood,

> '. . . Presences of Nature in the sky
> And on the earth! . . . Visions of the hills
> And souls of lonely places!'

Wordsworth's country may perhaps justly claim our poet as one of its sons.

Concerning the condition of life to which the boy belonged, we have no definite clue; but I am inclined to infer that his father was closely connected, in some official capacity, with a family of high rank, and that it was amid the gay scenes that brightened life in some great castle that the poet's earliest years were passed. In later life he loved to picture

[1] It is noteworthy that the poet in his rhymes uses such Northern forms as wate (502), abate (617), stratez (1043), mare (145), brade (138), ware (151) (cp. wore, 154), side by side with his more common *o* forms. In one case (byswykez, 568) he uses the Northern *-es* for 1*s*. pr. ind. With reference to the phonology of the poem in general, Fick's investigation ('Zum Mittelenglischen Gedicht von der Perle,' Kiel, 1885), generally referred to as though authoritative, must now be considered obsolete; and to a large extent the same is true of Knigge's 'Die Sprache des Dichters von Sir Gawain,' Marburg, 1885.

this home, with its battlements and towers, its stately hall and spacious parks. There too, perhaps, the minstrel's tales of chivalry first revealed to him the rich world of medieval Romance, and made him yearn to gain for himself a worthy place among a noble band of contemporary English poets, whose memory is now, for the most part, lost to us for ever.

The English poets were certainly his masters in poetic art, and although he had read the 'Roman de la Rose,' and the chief products of early and contemporary French literature, their influence was comparatively slight as far as the general tone of his poetry is concerned. It is a significant fact that the poet's only direct reference to the 'Roman' speaks of 'Clopyngel's *clene* Rose.' Indeed, the intensely religious spirit of the poems, together with the knowledge they undoubtedly display of Holy Writ, makes it probable that the youth may have been destined for the service of the Church. He must have studied sacred and profane literature at some monastic school, or at one of the universities. It is evident that theology and scholasticism had formed an important part of his education. But the author of 'Pearl' was certainly no priest.

The four poems preserved in the Cottonian collection seem to have belonged to eventful periods of the poet's life. 'Gawain,' written probably for some special occasion, and in honour of some nobleman, perhaps the generous patron to whose household the poet was attached, is remarkable for the evidence it contains of the writer's minute knowledge of the 'gentle science of woodcraft,' and of all that pertained to the higher social life of that time. He has introduced into his romance elaborate descriptions of the arming of a knight, and of the hunting of the deer, the boar, and the fox. From his evident enthusiasm it is clear that he wrote

from personal experience of the pleasures of the chase, and that he was accustomed to the courtly life described by him.

The poet had married; his wedded life was unhappy; the object of his love had disappointed him, and had perhaps proved unfaithful. He had passed through some such experience before 'Gawain' was written. The poet was, I think, speaking for himself when he made his knight exclaim: 'It is no marvel for a man to come to sorrow through woman's wiles; so was Adam beguiled, and Solomon and Samson and David, and many more. It were indeed great bliss for a man to love them well and believe them not—if one but could.'

'Gawain' is the story of a noble knight, bearing the shield of Mary, triumphing over sore temptations that beset his vows of chastity. How often, while drawing his ideal picture of the Knight of Courtesy, did the poet's thoughts recur to the reality of his own life! Perhaps in a musing mood he wrote in the blank space at the head of one of the illustrations in his MS. the suggestive couplet:

'My mind is much on one, who will not make amend;
Sometime she was true as stone, and from shame could her defend.'

His wedded life had brought him happiness—an only child, his 'little queen.' He perhaps named the child 'Margery' or 'Marguerite'; she was his 'pearl,'—emblem of holiness and innocence. But his happiness was short-lived; before two years had passed the poet's home was desolate.[1]

[1] It is noteworthy that throughout the poem there is no single reference, such as one might expect, to the mother of the child. The poet's first words when he beholds his transfigured 'Pearl' are significant:

His grief found expression in verse: a heavenly vision of his lost jewel brought him comfort and taught him resignation. On the child's grave he placed a garland of song, blooming yet, after the lapse of five hundred years.

With the loss of his dearest possession a blight seems to have fallen on his life, and even poetry may have lost its charm for him. The lyrist became the stern moralist of 'Cleanness' and 'Patience.' Other troubles, too, seem to have befallen him. 'Patience' seems to us to be almost as autobiographical as 'Pearl.' The poet is evidently preaching to himself the lesson of fortitude and hope amid misery, pain, and poverty. Something had evidently happened to deprive him of the means of subsistence. 'Poverty and Patience,' he exclaims, 'are needs playfellows':

> 'Be bold and be patient, in pain and in joy,
> For he that rends his clothes too rashly
> Must sit anon in worse to sew them together.
> Wherefore when poverty presses me and pains enow,
> Calmly in sufferance it behoves me to be patient;
> Despite penance and pain, to prove to men's sight
> That patience is a noble point, though it oft displease.'

'Cleanness' and 'Patience' were probably written not long after 'Pearl.' But the vivid descriptions of the sea in these two poems perhaps justify the inference that the poet may have sought distraction in travel, and may have weathered the fierce tempests he describes.

> '"O Pearl," quoth I . . .
> "Art thou my Pearl that I have playned,
> Regretted by me, so lone?"'
>
> [ll. 241–3.

This is consistent with my theory concerning the poet's married life.

Perchance new joy came into his life, and into whatever occupation he may have thrown himself, he may still have found in poetry life's chief delight. In this period the attraction of Romance and Chivalry may well have re-asserted itself. Was 'Gawain' the outcome of this happier condition, or did it, in spite of many considerations gainsaying the view, belong to the period of his early unhappiness?

If, late in life, he wrote the poem on 'Erkenwald,' the great Bishop of London, whose magnificent shrine was the glory of St. Paul's Cathedral, and whose festival Bishop Braybroke re-established in the year 1386, it would seem that the poet may have found occupation in the City of London, in some secular office, allowing him leisure for poetry or theology or philosophy, or other intellectual exercise. It is pleasant to think of the possibility of the poet of 'Pearl' and Chaucer being brought together as London officials. Certainly it was a West Midlander who wrote 'Erkenwald,' but the poem is a London poem, without any doubt, and may, I think, have been associated with Bishop Braybroke's efforts to establish the due observance of St. Erkenwald's Day.

If the poet took any part in the Church controversies then troubling men's minds, his attitude would have been in the main conservative. Full of intense hatred towards all forms of vice, especially immorality, he would have spoken out boldly against ignoble priests and friars, and all such servants of the Church, who, preaching righteousness, lived unrighteously. But whatever his views on theological questions, his allegiance to the authority of the Church, to Papal supremacy, and to the doctrine of Rome, and his attitude towards the amenities of

social life and wealth, would have kept him aloof from Wycliffe and his partisans. Professor Carleton Brown has well said that his religious outlook was 'evangelical' rather than ecclesiastical.[1]

The 'Philosophical Strode.'—It is indeed remarkable that no tradition has been handed down to us concerning one of the most distinctive of fourteenth-century writers. It can only be accounted for by the fact that, in the first place, his instrument of expression was regarded as uncouth by the

[1] Professor Carleton Brown in his article on 'The Author of *The Pearl* considered in the Light of his Theological Opinions' (Publications of the Modern Language Association of America, Vol. XIX., 1904) has some interesting and valuable observations on the relation of the poem to the theology of the time. He holds, against my view, that the assumption of a necessary antagonism between our author and Wycliffe is unwarranted. He deals also with the attitude of the poet, with special reference to the paraphrase of the Parable of the Vineyard, towards the views held by some of his contemporary theologians, notably Bradwardine.

As an indication that the author had in mind the discussions of the theologians, Professor Carleton Brown refers to some of the terms which he employs. He takes as his example the word 'pretermynable,' l. 596, suggesting a definite acquaintance with the 'predeterminatio' of the Schoolmen. But see my Note on what I think is the correct interpretation of the word. I am convinced that the poem is not primarily associated with questions of contemporary theology, though, as Professor Brown points out, 'from Augustine to the fourteenth century the "baptized infant" played an important rôle in the treatises of the theologians.'

More recently Dr. R. M. Garrett in 'The Pearl: an Interpretation' (University of Washington Publications, IV., No. 1, 1918), argues that 'Pearl' 'has in its central idea the fundamental teaching of the Eucharist.' The article, though unconvincing, is of special interest for its quotations from the 'Epistola Sancti Hilarii ad Abram Filiam Suam' (to which I have already referred); and for calling attention to this charming piece of literature Professor Garrett deserves the best thanks of students of the subject.

generality of cultured Englishmen, and, in the second place, that the bulk of his poetry was small as compared with the writings of his better known contemporaries. Langland was indeed the only West Midland poet who gained anything approaching national recognition and escaped the oblivion of mere local fame. Nevertheless, one must not despair of finding some evidence that may settle, once for all, the problem of the poet's personality. Indeed, of one fourteenth-century writer, whose name and Latin writings are preserved, it is recorded that during his youth and early manhood he was an ardent wooer of the Muses, and that his fame rested on a poem described as an 'Elegy' and possibly as a 'Vision.' Our knowledge of this writer is mainly due to the happy chance that Chaucer seems to have been his friend and admirer, and dedicated to him no less important a poem than his 'Troilus and Creseide':

> 'O moral Gower this book I direct
> To thee and to the *Philosophical Strode*,
> To vouchsafe there need is for to correct,
> To your benignities and zelis good.'

The antiquary Leland was the first to inquire concerning the second of the two names held in such esteem by Chaucer. In an old catalogue of worthies of Merton College, drawn up in the early years of the fifteenth century, and still preserved in the College muniment room, he discovered the following most valuable reference:

'Radulphus Strode, nobilis poeta fuit et versificavit librum elegiacum vocatum Phantasma Radulphi.'

This Ralph Strode, poet, is clearly to be identified with the famous philosopher of that name whose philosophical works hold an important place in the history of medieval logic. He was also famous in his time as a controversialist

with Wycliffe, and from statements by Wycliffe it is possible to gain some insight into Strode's religious views. But neither his theology nor his philosophy help us to identify him with the writer of the poems in the Cottonian collection.[1]

The evidence, such as it is, tending to connect Strode and the writer of 'Pearl,' is derived from the following considerations. The Merton description (if *phantasma* may be taken as a somewhat crude Latin rendering of 'dream' or some such word) does not apply to any known poem so well as to 'Pearl.' Again, the peculiar force of Chaucer's dedication should be considered. Chaucer felt that his 'Troilus and Creseide' was open to the charge of being somewhat too free; wherefore, in a spirit of banter, he evidently offered it to the correction of two fellow-poets whose writings aimed primarily at enforcing moral virtue. Now, if asked to name the very antithesis of 'Troilus,' a student of fourteenth-century literature could choose no better instance than the romance of 'Gawain.' Further, there is a tradition that Strode, leaving his native land, journeyed through France, Germany, and Italy, and visited Syria and the Holy Land. 'An Itinerary to the Holy Land,' by this writer, seems to have been known to Nicholas

[1] In my article on Strode, in the *Dictionary of National Biography*, will be found the first attempt to dispose of the legend of Strode's description as a monk of Jedburgh Abbey, and to write an authentic biography of the famous Schoolman. As regards the possible identification of Chaucer's 'philosophical Strode' with the author of 'Pearl,' the theory, whatever may be its worth, was mine, in spite of a wrongful claim made by Dr. Horstmann.

Professor Carleton Brown, in his article to which I have referred, indicates many points that tell against Strode's authorship, though I do not agree with his attempt to differentiate the poet, the philosopher, and the lawyer.

Brigham, the enthusiastic devotee of Chaucer, to whom we owe his monument in Westminster Abbey. According to Antony Wood, Strode's name as a fellow of Merton occurs for the last time about 1361.

The statement, still repeated in text-books on Chaucer, to the effect that Strode was a Scotch monk in Jedburgh Abbey, was due to the mendacious Dempster, who in his desire to claim the logician for Scotland described Strode as a Scotch monk, who had received his early education at Dryburgh Abbey.

It is noteworthy that a 'Ralph Strode' was Common Serjeant of the City of London. There is every reason for identifying him with Chaucer's 'philosophical Strode.' They were evidently neighbours, for Chaucer lived over the gate at Aldgate, while Strode was living over the gate at Aldersgate. Ralph Strode, the Common Serjeant of the City, died in 1387, and his will was proved in the Archdeaconry Court of London ; but, though duly indexed in the archives of the Archdeaconry now at Somerset House, the document itself is missing. He was involved in the municipal politics that distracted London, in the struggles between the partisans of the two great Londoners, Brember and Northampton, the latter the staunch supporter of Wycliffe. The fortunes of Northampton were linked with the fate of Thomas of Usk, the author of the 'Testament of Love.' Usk was executed early in 1388 ; in the same year Strode's friend and supporter, the former Lord Mayor Brember, paid the same penalty. Strode had died the previous year. But so far as the identity of Strode with the author of 'Pearl' is concerned, all is mere conjecture ; no definite piece of evidence tending to confirm it is adducible. The question still remains unanswered,

'Who and what he was—
The transitory Being that beheld
This Vision ; when and where and how he lived.'

Bibliography.—The present edition of 'Pearl' is based on my edition published by Nutt in 1891, but both text and translation have been minutely revised as the result of long and continuous study. My attempt in 1891 adequately to interpret the poem and to gain recognition for its intrinsic merit apart from its philological importance succeeded beyond my expectation, and since then much literature, many renderings into modern English, and a number of investigations have testified to the increased interest taken in 'Pearl.' But the credit of having first printed the poem belongs to Dr. Richard Morris, who, in 1864, printed it in the first issue of the Early English Text Society, the 'Alliterative Poems.' The volume was revised and reprinted in 1869, etc.

In the *Academy*, Vols. XXXIX. and XL., after the publication of my edition, a discussion on a number of difficult problems ensued between Dr. Morris and myself, which helped to elaborate and establish certain views of mine on contestable points. In 1897 I prepared a revised edition of the text, which was privately printed. In 1918 a revision of the English translation was issued, imprinted and published by George W. Jones, at the Sign of the Dolphin, Gough Square, Fleet Street, London, sold for and on behalf of the British Red Cross.

In 1906 Dr. C. G. Osgood published an edition of the poem in the Belles Lettres Series. As will be seen from my notes to the present edition, Dr. Osgood's contribution to the textual interpretation of the poem cannot be considered satisfactory. Indeed, to the textual study of the poem very

ttle has been contributed in recent years, though many roblems have been hitherto unelucidated.

As regards translations,—my own in 1891, being of the ature of a commentary, was rhymeless though metrical. n 1906 Dr. Weir Mitchell produced a charming rendering, n the basis of my own, of about the first half of the poem New York, 1906). In the same year appeared Mr. Coulton's endering into modern English in the metre of the original. The very attempt to reproduce the highly elaborate rhyming ystem of the Middle English must, in my opinion, unless arried through by a gifted poet, prove detrimental to the imple grace of the original; rhyme and meaning become lmost necessarily crude and forced. Mr. Coulton's version xemplified these and other dangers. In 1907 Dr. Osgood ublished a prose translation of the poem (Princeton). In 908 (New York) appeared Miss Jewett's rendering in the riginal metre; in 1912 (London) Miss Jessie L. Weston's in 'Romance, Vision and Satire' (in a modified form of the riginal metre); in 1916 (Boston) a prose translation by V. A. Neilson and K. G. T. Webster, in 'Chief British Poets. There have also been other renderings of the whole poem or arts of it; and, as evidence of the widespread enthusiasm or 'Pearl,' I may mention that I have received MS. versions f portions of the poem not only in various European lan- uages, but also in languages of India. In 1916 appeared a German translation of the poem by Otto Decker (Schwerin).

As regards phonological studies, W. Fick's 'Zum mittel- nglischen gedicht von der Perle,' Kiel, 1885, as well as . Knigge's 'Die sprache des dichters von Sir Gawain,' Marburg, 1885, often mentioned in connection with the oem, are now in my opinion quite obsolete, and should be sed with the utmost caution.

In dealing with the metre of the poem, I have referred to the only important contribution on the subject, namely Dr. C. S. Northup's 'Study of the Metrical Structure of *Pearl*,' Pub. Mod. Lang. Ass. America, Vol. XII.

Professor W. H. Schofield's papers on 'The Nature and Fabric of *The Pearl*,' *ibid.* Vol. XIX., 'Symbolism, Allegory and Autobiography in *The Pearl*,' *ibid.* Vol. XXIV., Professor Carleton Brown's 'Author of *The Pearl* Considered in the Light of his Theological Opinions,' *ibid.* Vol. XIX., Dr. Garrett's 'The Pearl: an Interpretation,' University of Washington Publications, IV., No. 1, Seattle, 1918, and other studies on interpretation and authorship, are referred to in the course of the present Introduction.

All recent histories of English literature recognise the importance of the poet of 'Pearl' and 'Gawain,' and treat of these and the other two alliterative poems. The first historian of English literature, however, to give them adequate consideration was the gifted and scholarly Bernhard Ten Brink, who in the first volume of his 'History of English Literature,' 1877 (translated from the German by Horace M. Kennedy, 1883) dealt in a masterly way with these and other poems of the alliterative revival.

In the 'Manual of the Writings in Middle English,' by Professor J. E. Wells, 1916, with Supplement, 1919, will be found a fairly exhaustive bibliography. To this should be added the Bibliography in the Cambridge History of English Literature, Vol. I., pertaining to ch. xv. on 'Pearl,' etc. written by me, and my article on 'Pearl' in the *Encyclopedia Britannica*, 11th edition, Vol. XXI., with the bibliography attached.

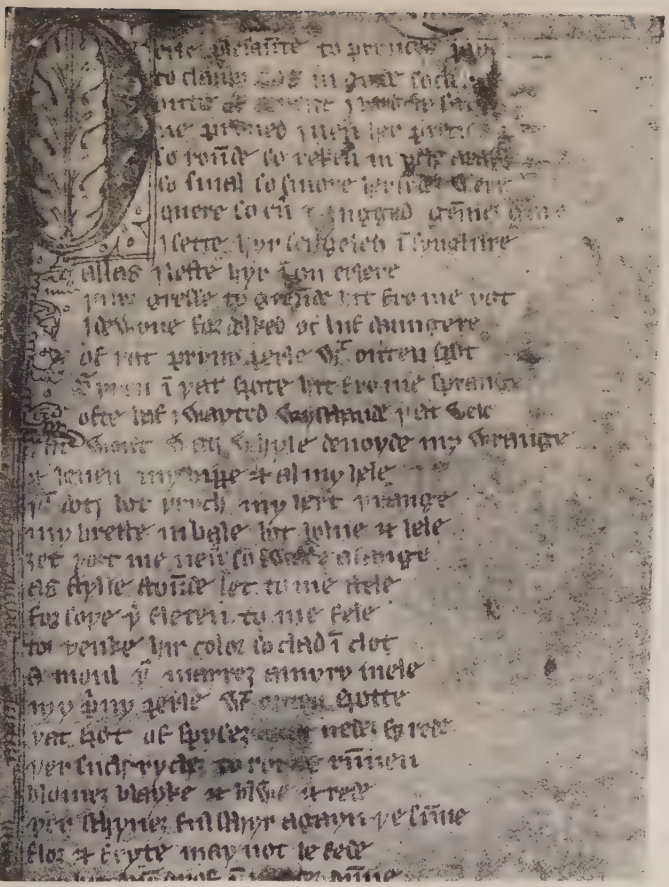
As regards 'Olympia,' the chief bibliographical data will be found in my Introduction to the poem in this volume.

PEARL

PERLE

§ I. 1.

f. 39a PERLE plesaunte to prynces paye,
To clanly clos in golde so clere!
Oute of Oryent, I hardyly saye,
Ne proued I neuer her precios pere.
So rounde, so reken in vche araye,
So smal, so smoþe her sydez were;
Quere-so-euer I jugged gemmez gaye,
I sette hyr sengeley in syng[u]l[e]re.
Allas! I leste hyr in on erbere;
Þurz gresse to grounde hit fro me yot.
I dewyne, for-do[k]ked of luf-daungere
Of þat pryuy perle wyth-outen spot.



From Cotton MS., Nero A.x., ll. 1—29.

PEARL

§ I. 1.

PEARL all-pleasing, prince's treasure,
too chastely set in gold so pure!
From out the Orient, I aver,
ne'er proved I pearl its precious peer.
So round, so royal wherever ranged,
so sweetly small, so wondrous smooth;
where'er I judged of joyous gems,
I placed my Pearl apart, supreme.
I lost it—in a garden—alas!
Through grass to ground 'twas gone from me.
I pine, by Severing Love despoil'd
of Pearl mine own, without a spot.

II.

Sypen *in* þat spote hit fro me sprange,
Ofte haf I wayted, wyschande þat wele,
þat wont wat3 whyle deuoyde my wrange,
& heuen my happe & al my hele.
þat dot3 bot þrych my hert[e] þrange,
My breste in bale bot bolne & bele;
3et þo3t me neu*er* so swete a sange,
As stylle stou*n*de let to me stele.
For-sope *per* fleten to me fele,
To þenke hir color so clad *in* clot.
O moul, þou marre3 a myry [m]ele,—
My pr*i*uy perle wy*th*-outen spotte.

III.

þat spot of spyse3 [mo]t nede3 sprede,
þer such ryche3 to rot is ru*n*ne†;
Blome3 blayke & blwe & rede
þer schyne3 ful schyr agayn þe su*n*ne.
Flor & fryte may not be fede
þer hit dou*n* drof *in* molde3 du*n*ne;
For vch gresse mot grow of grayne3 dede,
No whete were elle3 to wone3 wo*n*ne.
Of goud vche goude is ay by-go*n*ne;
So semly a sede mo3t fayly not,
þat spry[*n*]gande spyce3 vp ne spo*n*ne
Of þat pr*e*cios perle wyth-outen spotte.

II.

There, in that spot, since hence it sped,
oft have I watch'd, wanting that gem
that once was wont to vanquish woe,
and raise my hap and all my weal.
It doth but pierce my heart with pangs,
my breast in bale but boil and burn;
yet ne'er me seem'd so sweet a song
as that still hour let steal to me.
Yea, many a thought to me flow'd there,
musing its charm so clad in clay.
O earth! thou marrest a merry theme,—
Pearl mine own, without a spot.

III.

From spot where such rich treasure wastes
fragrant spice must needs spring forth;
blossoms white and blue and red
shine there full sheer against the sun.
Flower and fruit shall know no flaw
where it down drave to earth's dark mould;
for from dead grain each blade must grow,
no wheat were else brought ever home.
Each good from good is aye begun;
so seemly a seed can never fail;
ne'er fragrant spice shall cease to spring
from that precious Pearl without a spot.

IV.

f. 39b To þat spot þat I in speche expoun,
I entred in þat erber grene,
In Augoste in a hyȝ seysoun,
Quen corne is coruen wyth crokeȝ kene.
On huyle þer perle hit trendeled doun
Schadowed þis worteȝ ful schyre & schene,–
Gilofre, gyngure, & gromylyoun,
& pyonys powdered ay by-twene.
ȝif hit watȝ semly on to sene,
A fayr reflayr ȝet fro hit flot;
þer wonys þat worþyly, I wot & wene,
My precious perle wyth-outen spot.

V.

Bifore þat spot my honde I spenn[e]d,
For care ful colde þat to me caȝt;
A deuely dele in my hert[e] denned,
þaȝ resoun sette my seluen saȝt.
I playned my perle þat þer watȝ penned†,
Wyth fyr[c]e skylleȝ þat faste faȝt;
þaȝ kynde of Kryst me comfort kenned,
My wreched wylle in wo ay wraȝte.
I felle vpon þat floury flaȝt,
Suche odour to my herneȝ schot,
I slode vpon a slepyng-slaȝte,
On þat prec[i]os perle wyth-outen spot.

From Cotton MS. Nero A.x., Illustrating ll 57–64.

IV.

Unto the spot I picture forth
I enter'd into that garden green;
'twas August, at a festal tide,
when corn is cut with keen-edg'd hook.
The mound my Pearl had roll'd adown
with herbs was shadow'd, beauteous, bright,–
gilvers, ginger, and gromwell-seed,
and peonies powder'd all about.
But if the sight was sweet to see,
fair, too, the fragrance floating thence,
where dwelleth that glory, I wot full well,
my precious Pearl without a spot.

V.

Before that spot my hands I clasp'd,
for care full cold that seized on me;
a senseless moan dinned in my heart,
though Reason bade me be at peace.
I plain'd my Pearl, imprison'd there,
with wayward words that fiercely fought;
though Christ Himself me comfort show'd,
my wretched will worked aye in woe.
I fell upon that flowery plat;
such fragrance flash'd into my brain,
I slid into a slumber-swoon
o'er that precious Pearl without a spot.

§ II. VI.

FRO spot my spyryt þer sprang *in* space,
My body on balke þer bod *in* sweuen;
My goste is gon in Godez grace
In auenture þ*er* meruayleȝ meuen.
I ne wyste in þis worlde quere þ*at* hit wace,
Bot I knew me keste þ*er* klyfeȝ cleuen;
To-warde a foreste I bere þe face,
Where rych[e] rokkeȝ wer to dyscreuen;
Þe lyȝt of hem myȝt no mon leuen,
Þe glemande glory þat of hem gl*ent*;
For wern neu*er* webbeȝ þat wyȝeȝ weuen
Of half so dere adub[be]mente.

VII.

f. 40*a* Dubbed wern alle þo downeȝ sydeȝ
W*yth* crystal klyffeȝ so cler of kynde;
Holte-wodeȝ bryȝt aboute hem bydeȝ,
Of bolleȝ as blwe as ble of ynde;
As bornyst syluer þe lef onslydeȝ,
Þat þike con trylle on vch a tynde;
Quen glem of glodeȝ agayn3 hem glydeȝ,
Wyth schym*eryn*g schene ful schrylle þay schynde;
Þe grauayl þat [I] on grou*n*de con grynde
Wern p*recio*us perleȝ of Oryente;
Þe su*n*ne-bemeȝ bot blo & blynde
In respecte of þat adubbement.

§ II.

VI

THENCE, from that spot, my spirit sprang;
my body lay in trance on mound;
my soul, by grace of God, had fared
adventuring, where marvels be.
I knew not where that region was;
I was cast, I knew, where cliffs rose sheer.
Towards a forest I set my face,
where rocks so rich were to descry,
that none can trow how rich the light,
the gleaming glory glinting thence,
for ne'er a web that mortals wove
was half so wondrously bewrought.

VII.

Wondrously the hill-sides shone
with crystal cliffs that were so clear;
and all about were holt-woods bright,
with boles as blue as hue of Inde;
and close-set leaves on every branch
as burnish'd silver sway'd and swung;
when glided 'gainst them glinting gleams,
splendent they shone with shimmering sheen;
and the gravel I ground upon that strand
were precious pearls of Orient;
the sunbeams were but dim and dark,
if set beside that wondrous glow!

VIII.

The adubbemente of þo downez dere
Garten my goste al greffe for-3ete;
So frech flauorez of frytez were,
As fode hit con me fayre refete;
Fowlez *per* flowen *in* fryth *in* fere,
Of flaum*b*andé hwez, boþe smale & grete;
Bot sytole-stry*n*g & gyt*er*nere
Her reken myrþe mo3t not retrete;
For quen þose bryddez her wynge3 bete,
þay songen wyth a swete asent;
So grac[*i*]os gle coupe no mon gete
As here & se her adubbement.

IX.

So al wat3 dubbet on dere asyse
þat fryth þer fortwne forth me ferez,
þe derþe þer-of for to deuyse
Nis no wy3 worþe þat tonge berez.
I welke ay forth *in* wely wyse;
No bonk so byg þ*at* did me derez;
þe fyrre *in* þe fryth þe fei[r]er con ryse
þe playn, þe plonttez, þe spyse, þe perez,
& rawez & randez & rych reuerez,
As fyldor fyn her b[o]nkes brent.
I wan to a water by schore þat scherez,—
Lorde, dere wat3 hit adubbement!

VIII.

'Mid the magic of those wondrous hills
my spirit soon forgot all grief;
flavours of fruit so fresh were there,
as food full well they gave me strength;
birds in the wood together flew,
of flaming hues, both small and great;
nor citole-string nor citherner
could e'er re-tell their goodly glee;
for when those birds did beat their wings,
they sang with such a sweet accord,
no rapture could so stir a man
as to hear and see that wonderment.

IX.

All was so dight in wondrous wise,
no tongue of man hath power to tell
the beauty of that forest-land,
where fortune led me on and on.
Still forth I pressed in blissful mood;
no hill, though high, might hinder me.
Deeper in wood, more fair arose
plains and plants and spice and fruits,
hedgerows and borders, and river-meads;
as fine gold-thread were their steep banks.
A water I reach'd that cleft the strand,—
Lord, how wondrous was the sight!

x.

f. 40b The dubbemente of þo derworth depe
Wern bonkeȝ bene of beryl bryȝt ;
Swangeande swete þe water con swepe,
Wyth a rownande rourde raykande aryȝt ;
In þe founce *per* stonden stoneȝ stepe,
As glente þurȝ glas þat glowed & glyȝt,
A[s] stremande sterneȝ, quen stroþe-men slepe,
Staren in welkyn in wynter nyȝt ;
For vche a pobbel in pole þer pyȝt
Watȝ emerad, saffer, oþer gemme gente,
Þat alle þe loȝe lemed of lyȝt,
So dere watȝ hit adubbement.

§ III. xi.

THE dubbement dere of doun & daleȝ,
Of wod & water & wlonk[e] playneȝ,
Bylde in me blys, abated my baleȝ,
For-didden my stresse, dystryed my payneȝ.
Doun after a strem þat dryȝly haleȝ
I bowed in blys, bred-ful my brayneȝ ;
Þe fyrre I folȝed þose floty valeȝ,
Þe more strenghþe of ioye myn herte strayneȝ.
As fortune fares *per*-as ho frayneȝ,
Wheþer solace ho sende oþer elleȝ sore,
Þe wyȝ to wham her wylle ho wayneȝ
Hytteȝ to haue ay more & more.

x.

The marvels of that wondrous flood!
Beauteous its banks with beryl bright;
with music sweet its waters swept;
with whispering voice it wander'd on.
And in the depths shone glittering stones;
as glint through glass they glimmer'd and glow'd;
as streaming stars in the welkin shine
on a winter night, when dalesmen sleep.
Each pebble set there in that pool
was an emerald, sapphire, or goodly gem,
that all the water with light did gleam,–
the glamour was so wondrous rare!

§ III. xi.

THE wondrous glamour of down and dale,
of wood and water and noble plain,
stirr'd in me bliss, my bale allay'd,
scatter'd sorrow, pain destroy'd.
Along a stream I wended in joy,–
slowly it flow'd,–my mind was full;
the farther I follow'd those watery vales,
the mightier joy constrain'd my heart.
Fortune fareth where she listeth,
sends she solace, or sends she care;
the wight on whom her will she worketh
hath ever chance of more and more.

XII.

More of wele watȝ *in* þat wyse
Þen I cowþe telle þaȝ [tom I] hade ;
For vrþely herte myȝt not suffyse
To þe tenþe dole of þo Gladneȝ glade ;
For-þy I þoȝt *þat* Paradyse
Watȝ þer o[u]*er* gayn þo bonkeȝ brade ;
I hoped þe water were a deuyse
By-twene [mereȝ] by [Myrþe] made ;
By-ȝonde þe broke, by slente o*þer* slade,
I hope[d] *þat* mote merked wore ;
Bot þe water watȝ depe, I dorst not wade,
& eu*er* me longed a[y] more & more.

XIII.

f. 41*a* More & more, & ȝet wel mare,
Me lyste to se þe broke by-ȝonde ;
For, if hit watȝ fayr *þer* I con fare,
Wel loueloker watȝ þe fyrre londe.
Abowte me con I stote & stare,
To fynde a forþe faste con I fonde ;
Bot woþeȝ mo i-wysse *þer* ware,
Þe fyrre I stalked by þe stronde ;
& euer me þoȝt I schulde not wonde
For wo[þe], þer weleȝ so wy*n*ne wore ;
*Þen*ne nwe note me com on honde,
Þat meued my mynde ay more & more.

XII.

More was of wealth there, of this kind,
than I could tell, were leisure mine,
for earthly heart might not attain
unto the tenth of that glad Joy.
Certes, methought that Paradise
lay there beyond, o'er those broad banks.
The stream was some device, I trow'd,
Sir Mirth had made between great wells;
beyond the brook, by hill or dale,
the castle-bounds, I trow'd, were mark'd;
but the water was deep, I durst not wade,
and ever long'd I, more and more.

XIII.

More and more, and yet still more,
I long'd to see beyond the brook;
for if 'twas fair where I then pass'd,
far fairer was the farther land.
About me stumbled I and stared;
to find a ford full hard I sought;
but perils more, iwis, there were,
the further I stalk'd along the bank;
and ever methought I could not flinch,
afeard, where wealth so winsome was;
when new delights at hand were nigh,
that moved my mind, e'en more and more.

XIV.

More meruayle con my dom adaunt ;
I seȝ byȝonde þat myry mere
A crystal clyffe ful relusaunt ;
Mony ryal ray con fro hit rere.
At þe fote per-of per sete a faunt,
A mayden of menske, ful debonere ;
Blysnande whyt watȝ hyr bleaunt ;
I knew hyr wel, I hade sen hyr ere.
As glysnande golde þat man con schere,
So schon þat schene an-vnder schore ;
On lenghe I loked to hyr þere ;
Þe lenger, I knew hyr more & more.

XV.

The more I frayste hyr fayre face,
Her fygure fyn quen I had fonte,
Suche gladande glory con to me glace
As lyttel byfore þerto watȝ wonte.
To calle hyr lyste con me enchace,
Bot baysment gef myn hert a brunt ;
I seȝ hyr in so strange a place,
Such a burre myȝt make myn herte blunt.
Þenne vereȝ ho vp her fayre frount,
Hyr vysayge whyt as playn yuore,
Þat stonge myn hert, ful stray a[s]tount,
& euer þe lenger, þe more & more.

From Cotton MS. Nero A.x., Illustrating ll. 101—108.

XIV.

More marvels then did daunt my soul;
I saw beyond that merry mere
a crystal cliff that shone full bright,
many a noble ray stood forth;
at the foot thereof there sat a child,–
so debonair, a maid of grace;
glistening white was her rich robe;
I knew her well, I had seen her ere.
As gleaming gold, refin'd and pure,
so shone that glory 'neath the cliff;
long toward her there I look'd,–
the longer, I knew her more and more.

XV.

The more I scann'd her face so fair,
her beauteous form when I had found,
such gladdening glory came to me
as seldom had been wont to come.
Longing me seized to call her name,
but wonder dealt my heart a blow;
I saw her in so strange a place,
well might the shock mine heart appal.
Then lifted she her visage fair,
as ivory pure her face was white;
it thrill'd mine heart, struck all astray,
and ever the longer, more and more.

§ IV. XVI.

f. 41*b* MORE þen me lyste my drede aros ;
I stod ful stylle & dorste not calle ;
Wyth yʒen open & mouth ful clos,
I stod as hende as hawk *in* halle.
I hope[d] *þat* gostly watʒ *þat* porpose ;
I dred on-ende quat schulde byfalle,
Lest ho me eschaped þat I *per* chos,
Er I at steuen hir moʒt stalle.
Þat gracios gay w*yt*h-outen galle,
So smoþe, so smal, so seme slyʒt,
Ryseʒ vp *in* hir araye ryalle,
A p*rec*[*i*]os pyece *in* perleʒ pyʒt.

XVII.

Perleʒ pyʒte of ryal prys
Þere moʒt mon by grace haf sene,
Quen þat frech as flor-de-lys
Dou*n* þe bonke con boʒe by-dene.
Al blysnande whyt watʒ hir beau mys,
Vpon at sydeʒ, & bou*n*den bene
Wyth þe myryeste margarys, at my deuyse,
Þat eu*er* I seʒ ʒet with myn [ene] ;
Wyth lappeʒ large, I wot & I wene,
Dubbed with double perle & dyʒte ;
Her cortel of self sute schene,
W*yt*h p*rec*ios perleʒ al vmbe-pyʒte.

From Cotton MS. Nero A.x., Illustrating ll. 193—228.

§ IV.

xvi.

MORE than me pleased was now my dread;
I stood full still, I dared not speak;
with open eyes and fast-closed mouth,
I stood as gentle as hawk in hall.
A ghostly vision I trow'd it was;
I dreaded what might there betide,
lest what I saw should me escape
ere I it held within my reach;
when, lo! that spotless child of grace,
so smooth, so small, so sweetly slight,
arose in all her royal array,–
a precious piece, bedight with pearls.

xvii

Choicest pearls, of sovereign price,
favour'd mortal there might see,
when all as fresh as a fleur-de-lys
adown that bank she came anon.
Gleaming white was her surcoat fine,
open at sides, and nobly edged
with pearls, the merriest, I trow,
that e'er I saw yet with mine eyes;
ample the sleeves, I ween and wot,
with double braid of pearl bedeck'd;
her beauteous kirtle, matching well,
with precious pearls was all bedight.

XVIII.

A pyȝt coroune ȝet wer þat gyrle,
Of mariorys & non oþer ston,
Hiȝe pynakled of cler quyt perle,
Wyth flurted flowreȝ perfet vpon.
To hed hade ho non oþer werle ;
Her [h]ere [h]eke al hyr vmbe-gon ;
Her semblaunt sade, for doc oþer erle ;
Her ble more blaȝt þen whalleȝ bon.
As schorne golde schyr her fax þenne schon,
On schyldereȝ þat leghe vnlapped lyȝte ;
Her depe colour ȝet wonted non
Of precios perle in porfyl pyȝte.

XIX.

f. 42a Pyȝt waȝ poyned & vche a hemme,
At honde, at sydeȝ, at ouerture,
Wyth whyte perle & non oþer gemme,
& bornyste quyte waȝ hyr uesture ;
Bot a wonder perle, wyth-outen wemme,
In myddeȝ hyr breste waȝ sette so sure ;
A mannes dom moȝt dryȝly demme,
Er mynde moȝt malte in hit mesure.
I hope no tong[e] moȝt endure
No sauerly saghe say of þat syȝt,
So waȝ hit clene & cler & pure,
Þat precios perle þer hit waȝ pyȝt.

XVIII.

A crown that maiden wore, bedight
with margarites, and no stone else;
high pinnacled with clear white pearls,
with figured flowers wrought thereon.
No other tire was on her head;
her hair, too, hung about her neck;
her look was grave, as duke's or earl's;
whiter than whale-bone was her hue.
Bright as clear gold her tresses shone,
loose on her shoulders they softly lay;
her glowing beauty had no lack
of precious pearls on broid'ry dight.

XIX.

The hems and wristbands were bedight,
at the hands, at sides, at openings,
with white pearl, and none other gem;
and burnish'd white her vesture was;
but a wondrous pearl, without a flaw,
amid her breast was firmly set;
soul of man would surely fail
ere mortal mind might mete its worth.
No tongue might e'er avail, I trow,
that sight to tell in fitting word,
so fair was it, and clear, and pure,
that precious pearl, where it was dight.

XX.

Pyȝt in perle, þat *pr*ecios py[ec]e
On wyþ*er*-half wat*er* com dou*n* þe schore;
No gladder gome heþen i*n*-to Grece,
þe*n* I, quen ho on bry*m*me wore;
Ho watȝ me nerre þen au*n*te or nece;
My joy for-þy watȝ much þe more.
Ho p[*ro*]fered me speche, þat special sp[e]ce,
Enclynande lowe i*n* wo*m*mon lore;
Caȝte of her corou*n* of grete tresore,
& haylsed me wyth a lote lyȝte.
Wel watȝ me þat eu*er* I watȝ bore,
To sware þat swete i*n* perleȝ pyȝte.

§ V. XXI.

"O PERLE," quoþ I, "in perleȝ pyȝt,
Art þou my perle þat I haf playned,
Regretted by my*n* one, on nyȝte?
Much longey*n*g haf I for þe layned,
Syþen into gresse þou me aglyȝte;
Pensyf, payred, I am for-payned,
& þou i*n* a lyf of lyky*n*g lyȝte
In Paradys erde, of stryf vnstrayned.
What wyrde hatȝ hyder my iuel vayned,
& don me in þys del & gret dau*n*ger?
Fro we i*n* twy*n*ne wern towen & twayned,
I haf ben a joyleȝ juelere."

XX.

Bedight with pearls, that precious thing
came down the shore beyond the stream;
from here to Greece no gladder man
than I, when she was at the brink.
She was me nearer than aunt or niece,
wherefore my joy was much the more.
Proffer'd me speech that creature rare,
inclining low in womanly wise;
her crown of richest worth she doff'd,
and hail'd me with obeisance blithe.
Well was me that e'er I was born,
to answer that Sweet, in pearls bedight.

§ V. XXI.

"O PEARL!" quoth I, "bedight in pearls,
art thou my Pearl, that I have plain'd,
bewept by me, so lone, a-night?
Much longing have I borne for thee,
since into grass thou hence didst glide;
pensive, broken, forpined am I;
but thou hast reach'd a life of joy,
in the strifeless home of Paradise.
What fate hath hither brought my jewel,
and me in dolorous plight hath cast?
Since we were sunder'd and set apart,
a joyless jeweller I have been."

XXII.

f. 42b That juel þenne, in gemmez gente,
Vered vp her vyse wyth yzen graye,
Set on hyr coroun of perle orient,
& soberly after þenne con ho say:–
"Sir, ze haf your tale myse-tente,
To say your perle is al awaye,
Þat is in cofer so comly clente,
As in þis gardyn gracios gaye,
Here-inne to lenge for euer & play,
Þer mys neƭ mornyng com neuer [n]ere;
Her were a forser for þe in faye,
If þou were a gentyl jueler.

XXIII.

"Bot, jueler gente, if þou schal lose
Þy ioy for a gemme þat þe watz lef,
Me þynk þe put in a mad porpose,
& busyez þe aboute a raysoun bref;
For þat þou lestez watz bot a rose,
Þat flowred & fayled as kynde hyt gef;
Now purz kynde of þe kyste þat hyt con close
To a perle of prys hit is put in pref.
& þou hatz called þy wyrde a þef,
Þat ozt of nozt hatz mad þe cler;
Þou blamez þe bote of þy meschef,
Þou art no kynde jueler."

XXII.

That jewel there, so fair begemm'd,
up-rais'd her face, her eyes so grey,
put on her crown of Orient pearl,
and thus full gravely then she spake :
"Sir, thou hast misread thy tale,
to say thy Pearl is all perdu,
that is in chest so comely and strong
as in this garden of grace and glee ;
for ever to dwell and play herein,
where miss and mourning come never nigh ;
this were thy treasure-hold, i' faith,
wert thou a gentle jeweller.

XXIII.

"But, gentle sir, if thou must lose
thy joy for a gem that to thee was dear,
thou'rt set, methinks, on mad intent,
and carest for too brief a cause :
what thou didst lose was but a rose,
that flower'd and fail'd, as Nature bade ;
through the casket's grace, enclosing it,
it now is proved a pearl of price.
And thou hast call'd thy fate a thief,
that ought from nought hath made for thee ;
thou blamest the balm of all thine ill,
thou art a graceless jeweller."

XXIV.

A juel to me þen wat3 þys geste,
& iuele3 wern hyr gentyl sawe3.
"I-wyse," quoþ I, "my blysfol beste,
My grete dystresse þou al to-drawe3.
To be excused I make requeste;
I trawed my perle don out of dawe3;
Now haf I fonde hyt, I schal ma feste,
& wony wyth hyt in schyr wod-schawe3,
& loue my Lorde & al his lawe3,
Þat hat3 me bro3[t] þys blys[se] ner.
Now were I at yow by-3onde þise wawe3,
I were a ioyfol jueler!"

XXV.

f. 43a "Jueler," sayde þat gemme clene,
"Wy borde 3e men? So madde 3e be!
Þre worde3 hat3 þou spoken at ene;
Vn-a-vysed, for-soþe, wern alle þre;
Þou ne woste in worlde quat on dot3 mene,
Þy worde by-fore þy wytte con fle.
Þou says þou trawe3 me in þis dene,
By-cawse þou may wyth y3en me se;
Anoþer þou says, in þys countre
Þy self schal won wyth me ry3t here;
Þe prydde, to passe þys water fre,—
Þat may no ioyfol jueler.

XXIV

A jewel to me was then this guest,
and jewels were her gentle words.
"Indeed," quoth I, "blest dearest mine,
my dire distress away thou draw'st.
I make request to be excused;
I trow'd my Pearl had pass'd from Day;
but now 'tis found, I shall make mirth,
and dwell with it in radiant groves,
and praise my Lord and all His laws,
who hath me brought this bliss anigh.
Were I with thee beyond these waves,
I were a joyful jeweller!"

XXV.

"Jeweller!" said that purest gem,
"Why jest ye men? So mad ye are!
Three words thou spakest at one time;
thoughtless, forsooth, were all the three;
thou knowest not what one doth mean;
surely thy words outrun thy wit.
Thou sayest, thou deemest me in this dale,
because thou seest me with thine eyes;
again, thou sayest, that in this land
thyself wilt dwell with me e'en here;
thirdly,—this stream would'st freely pass;
this may no joyful jeweller.

§ VI. XXVI

" I HALDE þat iueler lyttel to prayse,
þat l[e]ue3 wel þ*a*t he se3 wyth y3e,
& much to blame & vn-cort[a]yse,
þat l[e]ue3 oure Lorde wolde make a ly3e,
þat lelly hy3te yo*ur* lyf to rayse,
þa3 fortune dyd yo*ur* flesch to dy3e.
3e setten hys worde3 ful westernays,
þat l[e]ue3 no þy*n*k bot 3e hit sy3e ;
& þat is† a poy*n*t o sorquydry3e,
þat vche god mon may euel byseme,
To leue no tale be true to try3e,
Bot þat hys one skyl may dem[e].

XXVII.

" Deme now þy self, if þou con dayly
As man to God worde3 schulde heue ;
þou sayt3 þou schal won i*n* þis bayly ;
Me þynk þe burde fyrst aske leue ;
& 3et of grau*n*t þou my3te3 fayle.
þou wylne3 ou*er* þys water to weue ;
Er moste þou ceuer to o*per* cou*n*sayl[e] ;
þy corse i*n* clot mot calder keue ;
For hit wat3 for-garte at Paradys greue ;
Oure 3ore-fader hit con mysse3eme ;
þur3 drwry deth bo3 vch ma dreue,
Er ou*er* þys dam hy*m* Dry3ty*n* deme."

§ VI.

xxvi.

"I HOLD that jeweller little to praise
that trusteth what with eye he seeth,
and much to blame and graceless he
that thinketh our Lord would speak a lie,
who leally promised to raise thy life,
though fortune gave thy flesh to death.
Full widdishins thou read'st His words,
that trowest nought but what thou seest;
and 'tis an overweening thing,
that ill beseems each righteous man,
to trow no tale be trustworthy,
save his mere reason deem it so.

xxvii.

"Deem now thyself, if thou hast dealt
such words as man to God should lift.
Thou sayest thou wilt dwell in this burgh;
'twere meet, methinks, first to ask leave;
and yet thou mightest miss the boon.
Thou wishest, too, to cross this stream;
first must thou reach another goal,–
colder thy corse must cling in clay;
'twas forfeit in grove of Paradise;
our forefather ill guarded it;
through dreary death each man must pass,
ere God deem right he cross this flood."

XXVIII.

f. 43b "Demez þou me," quoþ I, "my swete,
To dol agayn, þenne I dowyne.
Now haf I fonte þat I for-lete,
Schal I efte for-go hit, er euer I fyne?
Why schal I hit boþe mysse & mete?
My precios perle dotz me gret pyne!
What seruez tresor bot gare† men grete,
When he hit schal efte wyth tenez tyne?
Now rech I neuer for to declyne,
Ne how fer of folde þat man me fleme.
When I am partlez of perle† myne,
Bot durande doel what may men deme?"

XXIX.

"Thow demez nozt bot doel dystresse,"
Þenne sayde þat wyzt; "why dotz þou so?
For dyne of doel of lurez lesse
Ofte mony mon for-gos þe mo;
Þe ozte better þy seluen blesse,
& loue ay God, [in] wele & wo,
For anger gaynez þe not a cresse;
Who nedez schal þole, be not so þro.
For þoz þou daunce as any do,
Braundysch & bray þy braþez breme,
When þou no fyrre may, to ne fro,
Þou moste abyde þat he schal deme.

XXVIII.

"Doomest thou me," quoth I, "my Sweet,
to dole again, I pine away.
Now have I found what I had lost,
must I forgo it, ere ever I end?
Why must I it both meet and miss?
My precious Pearl doth me great pain!
What serveth treasure but tears to make,
if one must lose it soon with woe?
Now reck I ne'er how low I droop,
how far men drive me from my land;
when in my Pearl no part is mine,
what is my doom but endless moan?"

XXIX.

"Thou deem'st of nought but doleful grief,"
said then that maid; "why dost thou so?
Through din of dole for losses small
many a man oft loseth more.
Rather shouldst thou cross thyself,
and praise aye God, in woe and weal;
anger avails thee not a cress;
who needs must bow, be not so bold;
for though thou dance as any doe,
chafe and cry in fiercest ire,
since, to or fro, no way thou mak'st,
thou must abide what He shall deem.

xxx.

" Deme Dryȝtyn, euer hy*m* adyte
Of þe way a fote ne wyl he wryþe ;
Þy mendeȝ mou*n*teȝ not a myte,
Þaȝ þou for sorȝe be neu*er* blyþe.
Stynt† of þy strot & fyne to flyte,
& sech hys blyþe ful swefte & swyþe ;
Þy prayer may hys pyte byte,
Þat Mercy schal hyr crafteȝ kyþe.
Hys comforte may þy lango*ur* lyþe,
[þ*at* alle] þy lureȝ of lyȝtly leme ;
For, marre[d] o þ*er* madde, morne & myþe,
Al lys i*n* hym to dyȝt & deme."

§ VII. xxxi.

f. 44*a* THENNE demed I to þat damyselle :
" Ne worþe no wrathþe vnto my Lorde,
If rapely [I] raue spornande i*n* spelle,
My herte watȝ al w*yth* mysse remorde ;
As wallande water gotȝ out of welle,
I do me ay i*n* hys myserecorde.
Rebuke me neu*er* w*yth* wordeȝ felle,
Þaȝ I forloyne, my dere endorde ;
Bot [k]yþeȝ me kyndely yo*ur* cou*m*forde,
Pytosly þenkande vpon þysse,—
Of care & me ȝe made acorde,
Þat er watȝ grou*n*de of alle my blysse.

XXX.

"Doom thou the Lord! Arraign Him still!
He will not swerve a foot from the way.
Thy mending 'mounteth not a mite,
though thou, for grief, be never blithe.
Stint from thy strife, and cease to chide,
and seek His grace full swift and sure;
thy prayer may His pity touch,
and Mercy may show forth her craft.
His solace may assuage thy grief,
that all thy losses glance lightly off;
for, marr'd or made, mourning and mirth,
all lieth in Him, as He deem fit."

§ VII. XXXI.

THEN deem'd I to that damosel:
"Let not my Lord be wroth with me,
if wildly I rave, rushing in speech,
my heart with mourning all was torn.
As welling water goeth from well,
I yield me to His mercy aye.
Rebuke me ne'er with cruel words,
my dear adored, e'en though I stray;
but show me kindly comforting,
piteously thinking upon this,—
of care and me thou madest accord,
that wast of all my bliss the ground.

XXXII.

" My blysse, my bale, ȝe han ben boþe ;
Bot much þe bygger ȝet watȝ my mon ;
Fro þou watȝ wroken fro vch a woþe,
I wyste neuer quere my perle watȝ gon.
Now I hit se, now leþeȝ my loþe ;
& quen we departed, we wern at on ;
God forbede we be now wroþe !
We meten so selden by stok oþer ston.
Þaȝ cortaysly ȝe carp[e] con,
I am bot mol, & ma[n]ereȝ mysse ;
Bot Crystes mersy & Mary & Jon,–
Þise arn þe grounde of alle my blysse

XXXIII.

" In blysse I se þe blyþely blent,
& I a man al mornyf mate ;
ȝe take þer-on ful lyttel tente,
Þaȝ I hente ofte harmeȝ hate.
Bot now I am here in your presente,
I wolde bysech, wyth-outen debate,
ȝe wolde me say in sobre asente
What lyf ȝe lede, erly & late.
For I am ful fayn þat your astate
Is worþen to worschyp & wele iwysse ;
Of alle my joy þe hyȝe gate,
Hit is in grounde of alle my blysse."

XXXII.

"My bliss, my bale, hast thou been both;
but much the more my moan hath been;
since thou wast banish'd from ev'ry path,
I wist not where my Pearl was gone.
Now I it see, now less'neth my loss;
and when we parted, at one we were;
God forbid we be now wroth!
We meet so seldom by stock or stone.
Though thou canst speak full courteously,
I am but dust, and manners lack;
the mercy of Christ, and Mary, and John,
these are the ground of all my bliss.

XXXIII.

"In bliss I see thee blithely blent,
and I a man with mourning marr'd;
thereof thou takest little heed,
though baleful harms befall me oft.
But now, before thy presence here,
I would beseech, without demur,
that thou wouldst tell, with gentle grace,
early and late what life thou lead'st.
For I am glad that thine estate
is all so changed to worth and weal;
the high-way this of all my joy;
it is the ground of all my bliss."

XXXIV

f. 44b "Now blysse, burne, mot þe bytyde!"
Þen sayde þat lufsoum of lyth & lere;
"& welcum here to walk & byde,
For now þy speche is to me dere.
Mayster-ful mod & hyȝe pryde,
I hete þe, arn heterly hated here;
My Lorde ne louez not for to chyde,
For meke arn alle þat wonez hym nere.
& when in hys place þou schal apere,
Be dep deuote in hol mekenesse;
My Lorde þe Lamb louez ay such chere,
Þat is þe grounde of alle my blysse.

XXXV.

"A blysful lyf þou says I lede;
Þou woldez knaw þer-of þe stage.
Þow wost wel when þy Perle con schede,
I watȝ ful ȝong & tender of age;
Bot my Lorde þe Lombe, þurȝ hys God-hede,
He toke my self to hys maryage,
Corounde me quene in blysse to brede,
In lenghe of dayez þat euer schal wage.
& sesed in alle hys herytage
Hys lef is; I am holy hysse;
Hys prese, hys prys, & hys parage
Is rote & grounde of alle my blysse."

XXXIV

"Now bliss betide thee, noble sir,"
said she, so fair of form and face,
"and welcome here to bide and walk,
for dear to me is now thy speech.
Masterful mood and mighty pride,
I tell thee, are bitterly hated here;
my Master loveth not to blame,
for meek are all that dwell Him nigh.
And when in His place appear thou must,
in humbleness be deep devout;
my Lord the Lamb such cheer aye loveth;
He is the ground of all my bliss.

XXXV.

"A blissful life thou say'st I lead,
and thou wouldst know the state thereof:
well know'st thou, when thy Pearl fared forth,
of tender age, full young, was I;
but, through His Godhead, my Lord the Lamb
took me in marriage unto Himself;
crown'd me Queen, to revel in bliss,
in length of days that ne'er shall wane;
and dower'd with all His heritage
His Bride is; I am wholly His;
His praise, His price, His peerless rank,
of all my bliss are root and ground."

§ VIII. xxxvi.

"BLYSFUL," quoþ I, "may þys be trwe?
Dysplese3 not if I speke erro*ur*.
Art þou þe quene of heuene3 blwe,
þat al þys worlde schal do hono*ur*?
We leuen on Marye þat grace of grewe,
þat ber a barne of vyrgyn flo*ur*;
þe croune fro hyr quo mo3t remwe,
Bot ho hir passed *in* su*m* fauo*ur*?
Now, for synglerty o hyr dousso*ur*,
We calle hyr Fenyx of Arraby,
þat freles fle3e of hyr fasor,
Lyk to þe Quen of cortaysye."

xxxvii.

f. 45a "Cortayse Quen," þe*n*ne s[a]yde þat gaye,
Knelande to grou*n*de, folde vp hyr face,
"Makele3 Moder & myryest May,
Blessed Bygy*n*ner† of vch a grace!"
þe*n*ne ros ho vp & con restay,
& speke me towarde i*n* þat space:
"Si*r*, fele here porchase3 & fonge3 pray,
Bot supplantore3 none wy*th*-i*n*ne þys place.
þat Empe*r*ise al heue*n*3 hat3,
& vrþe & helle i*n* her bayly;
Of erytage 3et non wyl ho chace,
For ho is Quen of cortaysye.

§ VIII.

XXXVI.

"BLISSFUL," quoth I, "may this be so?
Speak I amiss, be not displeased.
Art thou the Queen of heavens blue,
whom all this world must honour now?
We believe in Mary, from whom sprang grace,
who bore a child from virgin flower,
and who can take from her the crown,
save she excel her in some worth?
And for her peerlessness of charm
Phœnix of Araby we her call,
the bird immaculate of form,
like to that Queen of Courtesy."

XXXVII.

"Courteous Queen!" said then that joy,
kneeling to earth, her face enveil'd,
"Matchless Mother, Merriest Maid,
Blest Beginner of every grace!"
Then rose she up, and there she paused,
and spake toward me from that spot :–
"Sir! folk find here the prize they seek,
but no usurpers bide herein.
That Empress in her empire hath
the heavens all and earth and hell;
from heritage yet she driveth none,
for she is Queen of Courtesy.

XXXVIII.

"The court of þe kyndom of God alyue
Hatȝ a property in hyt self beyng;
Alle þat may þer-inne aryue
Of alle þe reme is quen oþer kyng,
& neuer oþer ȝet schal depryue;
Bot vchon fayn of oþereȝ hafyng,
& wolde her corounes wern worþe þo fyue,
If possyble were her mendyng.
Bot my Lady, of quom Jesu con spryng,
Ho haldeȝ þe empyre ouer vus ful hyȝe;
& þat dysplesesȝ non of oure gyng,
For ho is Quene of cortaysye.

XXXIX.

"Of courtaysye, as sayȝ Saynt P[a]ule,
Al arn we membreȝ of Iesu Kryst;
As heued & arme & legg & naule
Temen to hys body ful trwe & t[r]yste,
Ryȝt so is vch a Krysten saw[l]e
A longande lym to þe Mayster of myste.
Þenne loke, what hate oþer any gawle
Is tached oþer tyȝed þy lymmeȝ by-twyste?
Þy heued hatȝ nauþer greme ne gryste,
On arme oþer fynger þaȝ þou ber byȝe.
So fare we alle wyth luf & lyste
To kyng & quene by cortaysye."

COLLEGE

XXXVIII.

"The Court of the Kingdom of Living God
hath in itself this property,–
each one that may arrive therein
is king or queen of all the realm,
and yet shall not deprive another;
but each is glad of others' weal,
and would their crowns were worth five such,
were their enhancing possible.
  But my Lady, from whom Jesu sprang,
  She holdeth empire high o'er all;
  and this displeaseth none of our host,
  for she is Queen of Courtesy.

XXXIX.

"By courtesy, as saith Saint Paul,
we all are members of Jesu Christ;
as head and arm and leg and trunk,
trusty and true, their body serve,
so is each Christian soul a limb
that to the Lord of Might belongs.
Lo now, what hatred or ill-will
is fast or fix'd between thy limbs?
  Thy head hath neither spleen nor spite,
  on arm or finger though thou bear ring.
  So fare we all in love and joy,
  by courtesy, to King and Queen."

XL.

f. 45b "Cortays[y]e," quoþ I, "I leue,
& charyte grete be yow among;
Bot, my speche þat yow ne greue,
[Me þynk þou speke3 now ful wronge;]
Þy self in heuen ouer hy3 þou heue,
To make þe quen þat wat3 so 3onge.
What more honour mo3te he acheue
Þat hade endured in worlde stronge,
& lyued in penaunce hys lyue3 longe,
Wyth bodyly bale hym blysse to byye?
What more worschyp mo3t h[e] fonge,
Þen corounde be kyng by cortays[y]e?

§ IX. XLI.

"THAT cortays[y]e is to fre of dede,
3yf hyt be soth þat þou cone3 saye;
Þou lyfed not two 3er in oure þede;
Þou cowþe3 neuer God nauþer plese ne pray,
Ne neuer nawþer Pater ne Crede;
& quen mad on þe fyrst[e] day!
I may not traw, so God me spede,
Þat God wolde wryþe so wrange away.
Of countes, damysel, par ma fay,
Wer fayr in heuen to halde asstate,
Oþer elle3 a lady of lasse aray;
Bot a quene!—hit is to dere a date."

XL.

"Courtesy," quoth I, "I grant,
and charity great dwell in your midst;
but, pardon if my speech doth grieve,
methinketh now thy words full wrong;
thou hast raised thyself in heaven too high,
to make thee queen, that wast so young.
What greater honour might he win,
who suffer'd bravely in this world,
and lived in life-long penance here,
with bodily bale to purchase bliss?
What greater glory might he have
than king be crown'd by courtesy?

§ IX. XLI.

"THIS courtesy is all too free,
if it be sooth that thou hast said;
thou livedst not two years in our land,
God thou couldst not please or pray,
and never knewest Pater nor Creed;
yet on the first day made a Queen!
I may not trow, so speed me God,
that He would work so all amiss.
As countess, damosel, *par ma fay*,
'twere fair in heaven to hold estate,
or as a lady of lower degree;
but a Queen,—it is too great a goal."

XLII.

" þer is no date of hys god-nesse,"
þen sayde to me þat worþy wyȝte ;
" For al is trawþe þat he con dresse,
& he may do no þynk bot ryȝt.
As Mathew meleȝ i*n* yo*ur* messe,
I*n* sothfol Gospel of God Al-myȝt,
I*n*-sample he can ful grayþely gesse,
& lykneȝ hit to heuen lyȝte.
' My regne,' he sayteȝ, ' is lyk on hyȝt
To a lorde þat hade a uyne, I wate ;
Of tyme of ȝere þe terme wateȝ tyȝt,
To labor vyne wateȝ dere þe date.

XLIII.

f. 46*a* " ' þat date of ȝere wel knawe [h]ys hyne ;
þe lorde ful erly vp he ros
To hyre werkmen to hys vyne,
& fyndeȝ þ*er* su*m*me to hys porpos.
Into acorde þay con de-clyne
For a pene† a day, & forth þay goteȝ,
Wryþen & worchen & don gret pyne,
Keruen & caggen & man hit clos.
Aboute vnder þe lorde to marked toteȝ,
& ydel men stande he fyndeȝ þerate :
' Why stande ȝe ydel ? ' he sayde to þos ;
' Ne knawe ȝe of þis day no date ? '

XLII.

"No goal, no end, His goodness hath,"
then said to me that noble gem,
"for all is just where He doth lead;
He can do nought but what is right.
As Matthew telleth in your mass,
in God Almighty's Gospel true,
a parable He made full well;
to Heaven bright He likeneth it.
'My realm on high,' He saith, 'is like
to a lord that had a vineyard once;
and, lo! the time of year was come
when vintage was the season's goal.

XLIII.

"'The season's goal his household knows;
and up full early rose the lord
to hire more workmen for his vines;
and to his purpose findeth some.
They enter in agreement then
for a penny a day, and forth they go;
they strain and strive and do great toil,
they prune and bind and fasten firm.
About noon the lord the market sought,
and idle men found standing there.
'Why stand ye idle?' he said to them,
'Or know ye for this day no goal?'

XLIV.

" ' ' Er date of daye hider arn we wonne,'
So wat3 al samen her answar so3t ;
' We haf standen her syn ros þe sunne,
& no mon bydde3 vus do ry3t no3t.'
' Gos in-to my vyne, dot3 þat 3e conne ;'
So sayde þe lorde, & made hit to3t :–
' What resnabele† hyre be na3t be runne
I yow pay† in dede & þo3te.'
þay wente in-to þe vyne & wro3te ;
& al day þe lorde þus 3ede his gate,
& nw[e] men to hys vyne he bro3te,
Wel-ne3 wyl day wat3 passed date.

XLV.

" ' At þe [date] of [day] of euen-songe,
On oure byfore þe sonne go doun,
He se3 þer ydel men ful stronge,
& sade to he[m], wyth sobre soun :–
' Wy stonde 3e ydel þise daye3 longe ? '
þay sayden her hyre wat3 nawhere boun.
' Got3 to my vyne, 3emen 3onge,
& wyrke3 & dot3 þat at 3e moun.'
Sone þe worlde by-com wel broun,
þe sunne wat3 doun, & †hit wex late ;
To take her hyre he mad sumoun ;
þe day wat3 al apassed date.

XLIV.

" ' ' Ere dawn of day we hither came ; '
so gave they answer, one and all ;
' we have stood here since rose the sun,
and no man biddeth us do aught.'
' Enter my vineyard ; do what ye can,'
said then the lord, and made it sure,–
' What wage is fair, by fall of night,
I will you pay, in thought and deed.'
They went unto his vines, and work'd ;
and thus all day the lord went forth,
and new men to his vineyard brought,
well-nigh till day had pass'd its goal.

XLV.

" ' Nigh goal of day, at evensong,
one hour before the sun should set,
strong men he saw stand idle there,
and said to them, with earnest voice :–
' Why stand ye idle the livelong day ? '
Nowhere, said they, was hire for them.
' Go to my vineyard, yeomen young,
and work and do as best ye can.'
Soon the world grew burnish'd brown ;
the sun was down, and it waxed late ;
to take their pay he summon'd them ;
the day was done, its goal was pass'd.

§ X. XLVI.

f. 46b ‘‘‘ THE date of þe daye þe lorde con knaw,
Called to þe reue: ‘Lede, pay þe meny†;
Gyf hem þe hyre þat I hem [a]we;
& fyrre, þat non me may repren[y],
Set hem alle vpon a rawe,
& gyf vchon in-lyche a peny.
Bygyn at þe laste þat standez l[a]we,
Tyl to þe fyrste þat þou atteny.’
& þenne þe fyrst by-gonne to pleny,
& sayden þat þay hade trauayled sore:–
‘Þese bot on oure hem con streny;
Vus þynk vus oze to take more.

XLVII.

‘‘‘‘More haf we serued, vus þynk so,
Þat suffred han þe dayez hete,
Þenn þyse þat wrozt not hourez two,
& þou dotz hem vus to counterfete.’
Þenne sayde þe lorde to on† of þo:–
‘Frende, no wani[n]g I wyl þe zete;
Take þat is þyn owne & go.
& I hyred þe for a peny a-grete,
Quy bygynnez þou now to prete?
Watz not a pene þy couenaunt þore?
Fyrre þen couenaunde is nozt to plete.
Wy schalte þou þenne ask[e] more?

§ X.

XLVI.

" ' THE day was done, the master knew,–
called to his reeve: 'Sir, pay the men;
give them the wage that I them owe,
and further, that none may me reprove,
set them all in one long line,
and give a penny to each alike;
begin at the last that standeth low,
and so until thou reach the first.'
The first began then to complain,
and said that they had sorely toil'd :–
'These but an hour have strain'd their strength,
seemeth to us we should take more.

XLVII.

" " More have we deserved, we think,
that here have borne the heat of day,
than these that have not work'd two hours,
and thou dost make them equal us.'
Then said the lord to one of them :–
' Friend, I would not do thee wrong;
take what is thine own and go.
Hired I thee for a penny withal,
why beginnest thou now to chafe?
Was not a penny thy covenant then?
More than agreed one must not claim.
Why shouldest thou then ask for more?

XLVIII.

"'' More,–we*þer* l[e]uyly is me my gyfte,
To do wyth myn quat so me lyke3,
O*þer* elle3 þyn y3e to ly*þer* is lyfte,
For I am goude & no*n* by-swyke3 ?'
'*þus* schal I,' q*uo*þ Kryste, 'hit skyfte ;
þe laste schal be þe fyrst þat stryke3,
& þe fyrst þe laste, be he neu*er* so swyft ;
For mony ben calle[d], þa3 fewe be myke3.'
þus pore men her part ay pyke3,
þa3 þay com late & lyttel wore ;
& þa3 her sweng wyth lyttel at-slyke3,
þe merci of God is much þe more.

XLIX.

f. 47*a* " More haf I of joye & blysse here-i*n*ne,
Of ladyschyp gret & lyue3 blom,
þen alle þe wy3e3 i*n* þe worlde my3t wy*n*ne,
By þe way of ry3t to aske dome.
Wheþer welnygh now I con bygy*n*ne,
In euentyde in-to þe vyne I come,
Fyrst of my hyre my Lorde con my*n*ne ;
I wat3 payed anon of al & sum.
3et o*þer* þer werne þat toke more tom,
þat swange & swat for long[e] 3ore,
þat 3et of hyre no þynk þay nom,
Para*unter* no3t schal to-3ere more."

XLVIII.

"'Moreover,–Is it my right to give,
to do with mine what so I please,
or is it thine eye is bent on ill,
since I am good, and none defraud?'
'Thus shall I,' quoth Christ, 'ordain:
the last shall be the first to go,
and the first the last, be he ne'er so swift;
for many are called, though few the elect.'
Thus do the poor their portion take,
though they come late, and low their place;
though, little done, their toil is spent,
the mercy of God is much the more.

XLIX.

"More have I here of joy and bliss,
of ladyship great and bloom of life,
than all the men in the world might win,
ask'd they award by way of right.
Though, well-nigh now, I late began,
at even to the vineyard came,
first of my hire my Lord bethought;
I was paid anon the payment full.
Others were there who had to wait,
who sweated long before, and toil'd;
yet nothing got they of their hire,
nor will perchance for long years more."

L.

Then more I meled & sayde apert :–
" Me þynk þy tale vnresou*n*-able ;
Godde3 ry3t is redy & eu*er*-more rert,
O*þer* Holy Wryt is bot a fable.
I*n* Sauter is sayd a verce ouerte,
þat speke3 a poy*n*t determynable :–
' þou quyte3 vchon as hys desserte,
þou hy3e Ky*n*g, ay p[*re*]termynable.'
Now he þat stod þe long day stable,
& þou to payment com hym byfore,
þe*n*ne þe lasse i*n* werke to take more able,
& eu*er* þe lenger þe lasse þe more."

§ XI. LI.

" Of more & lasse in Godez ryche,"
þat gentyl sayde, " lys no joparde,
For þer is vch mon payed inlyche,
Wheþer lyttel o*þer* much be hys rewarde.
For þe gentyl Cheuentayn is no chyche,
Queþ*er*-so-eu*er* he dele nesch o*þer* harde ;
He laue3 hys gyfte3 as wat*er* of dyche,
O*þer* gote3 of golf þat neu*er* charde.
Hys frau*n*chyse is large þat eu*er* dard
To hy*m* þat mat3 i*n* sy*n*ne rescoghe ;
No blysse bet3 fro hem reparde,
For þe grace of God is gret i-noghe.

L.

Then said I more, and boldly spake :–
" Thy tale me seemeth reasonless :
God's right is ready, raised eterne,
or Holy Writ is but a fable.
In Psalter is said a verse full clear,
putting, as point determin'd, this :–
' Each Thou requitest as his desert,
Thou High King, ever fore-ordained ! '
Now he who all day steadfast stood,–
if thou to payment come ere he,
then the less the work, the more the pay,
and ever the longer the less the more."

§ XI. LI.

" TWIXT more and less in God's own realm,"
that Gentle said, " lies no debate ;
for there is each man paid alike,
whether little or much be his reward.
That gentle Chieftain is no niggard,
whether His dole be hard or soft ;
He poureth His gifts as water from weir,
or streams of the deep that never turn.
Large is his freedom who hath fear'd
'fore Him that rescueth in sin ;
no bliss shall be withheld from such ;
the grace of God is great enough.

LII.

f. 47b "Bot now þou motez me for to mate,
þat I my peny haf wrang tan here;
Þou sayz þat I þat com to late
Am not worþy so gret [h]ere.
Where wystez þou euer any bourne abate,
Euer so holy in hys prayere,
þat he ne forfeted by sumkyn gate
Þe mede sum-tyme of heuenez clere?
& ay þe ofter, þe alder þay were,
þay laften ryzt & wrozten woghe.
Mercy & grace moste hem þen stere,
For þe grace of God is gret in-nozе.

LIII.

"Bot in-noghe of grace hatz innocent;
As sone as þay arn borne, by lyne
In þe water of babtem þay dyssente;
Þen arne þay borozt in-to þe vyne.
Anon þe day, wyth derk endente,
Þe myzt of deth dotz to en-clyne
þat wrozt neuer wrang er penne þay wente.
Þe gentyle Lorde penne payez hys hyne;
þay dyden hys heste, þay wern þere-ine;
Why schulde he not her labour alow,
Zys, & pay h[e]m at þe fyrst[e] fyne?
For þe grace of God is gret in-noghe.

LII.

"Yet now thou mootest, to checkmate me,
that I my penny have wrongly ta'en:
thou sayest that I, who came too late,
am not worth so great a wage.
Where knewest thou any man abide,
ever so holy in his prayer,
who ne'er, in some way, forfeited
the meed, some time, of heaven bright?
And aye the ofter, the older they were,
left they the right, and wrought amiss;
Mercy and Grace must pilot them;
The grace of God is great enough.

LIII.

"But grace enough have innocents;
as soon as they are born, by rule
in the water of baptism they descend;
then are they to the vineyard brought.
Anon the day, with darkness fleck'd,
unto Death's might doth make them bow
who ne'er wrought wrong ere thence they went.
The gentle Lord His folk then payeth;
they did His will, they were therein.
Why should He not allow their hire,
yea, pay them at the first day's close?
The grace of God is great enough.

LIV.

" I-noȝe is knawen þat man-kyn grete
Fyrste watȝ wroȝt to blysse parfyt;
Oure forme fader hit con forfete,
Þurȝ an apple þat he vpon con byte;
Al wer we dampned for þat mete
To dyȝe *in* doel, out of delyt,
& syþen wende to helle hete,
Þer-*in*ne to won w*yth*-oute respyt.
Bot þer on-com a bote as tyt;
Ryche blod ran on rode so rogh*e*,
& wy*n*ne wat*er*; þe*n* at þat plyt
Þe g*r*ace of God wex gret *in*-nogh*e*.

LV.

f. 48*a* " In-nogh*e* þer wax out† of þat welle,
Blod & wat*er* of brode wou*n*de;
Þe blod v*us* boȝt fro bale of helle,
& delyue*r*ed v*us* of þe deth secou*n*de;
Þe water is baptem, þe soþe to telle
Þat folȝed þe glayue so gry*m*ly grou*n*de,
Þat waschez away þe gyltez felle
Þat Adam wyth in† deth v*us* drou*n*de.
Now is þ*er* noȝt *in* þe worlde rou*n*de
By-twene v*us* & blysse bot þat he w*yth*-droȝ,
& þat is restored *in* sely stou*n*de;
& þe grace of God is gret *in*-nogh.

LIV.

" Enough is known, how mankind great
first was wrought for perfect bliss ;
our fore-father it forfeited,
through an apple that he bit upon.
And for that morsel were we damn'd
to die in dolour, afar from joy,
and thence to fare to heat of hell,
there to abide, with respite none.
But soon came there the antidote ;
on rood so rough ran richest blood
and winsome water ; then, in that plight,
the grace of God wax'd great enough.

LV.

" Enough from out that well there flow'd,
blood and water, from wound so wide :
from bale of hell the blood us bought,
and ransom'd us from second death ;
the water is baptism, sooth to say,
that follow'd the glaive so grimly ground,
that washeth away the guilt so fell
that Adam drown'd us with in death.
Now is there nought in this round world
'twixt us and bliss but what He withdrew ;
all is restored in one fair hour.
The grace of God is great enough.

§ XII. LVI.

"GRACE *in*-nogh þe mon may haue
þat sy*nn*eȝ þe*nn*e new, ȝif hy*m* repente,
Bot w*yth* sorȝ & syt he mot hit craue,
& byde þe payne þer-to is bent;
Bot resou*n*, of ryȝt þat con not raue,
Saueȝ eu*er*-more þe i*nn*osse*nt*;
Hit is a dom þ*at* neu*er* God gaue,
þat eu*er* þe gyltleȝ schulde be schente.
þe gyltyf may contryssyou*n* hente,
& be þurȝ mercy to grace þryȝt;
Bot he to gyle þat neu*er* glente,
At i*n*-oscen[c]e, is saf [by] ryȝte.

LVII.

" Ryȝt þ*us* † I knaw wel i*n* þis cas,
Two men to saue is god by skylle;
þe ryȝt-wys man schal se hys fa[c]e,
þe harmleȝ haþel schal com hym tylle.
þe Saut*er* hyt satȝ þ*us* i*n* a pace:–
'Lorde, quo schal klymbe þy hyȝ[e] hylle †,
Op*er* rest w*yth*-i*nn*e þy holy place?'
Hymself to on-sware he is not dylle:–
'Hondely*n*geȝ harme þat dyt not ille,
þat is of hert boþe clene & lyȝt,
þer schal hys step[pe] stable stylle.'
þe i*nn*osent is ay saf by ryȝt.

§ XII.

LVI.

"GRACE enough a man may have
that sinneth anew, if he repent;
he must it crave with sorrow and sighs,
and bide the pain thereto is bound;
but Reason, straying not from right,
saveth the innocent evermore;
for 'tis a doom that God ne'er gave,
that ever the guiltless should be shamed.
The guilty may contrition find,
and be by Mercy led to Grace;
but into guile who glided ne'er,
in innocence, is saved by right.

LVII.

"Right well I know of this same thing,
two kinds to save is good and just,–
the righteous man His face shall see,
the harmless one shall come Him nigh.
Thus saith the Psalter in a verse,–
'Lord, who shall climb Thy lofty hill,
or rest within Thy holy place?'
Himself to answer He is not slow,–
'Whose hands in malice ne'er did hurt,
he that is clean and pure of heart,
there shall his step stand ever firm.'
The innocent is saved by right.

LVIII.

f. 48*b* "The ryȝtwys man also sertayn
Aproche he schal þat proper pyle,
Þat takeȝ not her lyf in vayne,
Ne glaureȝ her [n]eȝbor wyth no gyle.
Of þys ryȝt-wys saȝ Salamon playn
How kyntly oure [Koyntyse hym] con aquyle;
By wayeȝ ful streȝt he con hym strayn,
& scheued hym þe rengne of God awhyle,
As quo says 'lo, ȝon louely yle!
Þou may hit wynne if þou be wyȝte.'
Bot, hardyly, wyt*h*-oute peryle,
Þe innosent is ay saue by ryȝte.

LIX.

"An-ende ryȝtwys men ȝet sayȝ a gome–
Dauid in Sauter, if euer ȝe s[y]ȝ hit:–
'Lorde, þy seruaunt draȝ neuer to dome,
[F]or non lyuyande to þe is justyfyet!'
For-þy to corte quen þou schal com[e],
Þer alle oure causeȝ schal be [c]ryed,
Alegge þe ryȝt, þou may be in-nome,
By þys ilke spech I haue asspyed.
Bot he on rode þat blody dyed,
Delfully þurȝ hondeȝ pryȝt,
Gyue þe to passe, when þou arte tryed,
By innocens, & not by ryȝte!

LVIII.

" Verily, eke the righteous man
approach shall he that noble tower,–
who taketh not his life in vain,
his neighbour cheateth not with guile.
Of such saw Solomon clearly once
how well our Wisdom welcomed him;
He guided him by ways full straight,
shew'd him awhile the realm of God,
as who should say, ' Lo, yon fair place!
thou may'st it win, if thou be brave.'
But, without peril, be thou sure,
the innocent is saved by right.

LIX.

" Anent the righteous saith another,
David in Psalter. Hast it seen?–
' Thy servant, Lord, draw never to doom;
none living is justified 'fore Thee.'
So when thou comest to the Court,
where all our causes shall be cried,
renounce thy right, thou mayest come in,
by these same words that I have cull'd.
But He that bloodily died on rood,
whose hands were pierced so grievously,
grant thee to pass, when tried thou art,
by innocence and not by right!

LX.

" Ry3twysly quo [so] con rede,
He loke on bok & be awayed,
How *Jesus* hy*m* welke in are-þede,
& burne3 her barne3 vnto hy*m* brayde ;
For happe & hele þat fro hy*m* 3ede,
To tou[c]h her chylder þay fayr hym prayed.
His dessypele3 w*yth* blame let be h[e]*m* bede,
& wyth her resou*ne*3 ful fele restayed.
Jesus þe*nne* hem swetely sayde :–
'Do way, let chylder vnto me ty3t ;
To suche is heuen-ryche arayed.'
Þe i*n*nocent is ay saf by ry3t.

§ XIII. LXI.

f. 49*a* " IESUS con calle to hy*m* hys mylde,
& sayde hys ryche no wy3 my3t wy*nne*
Bot he com þyder ry3t as a chylde,
O*þer* elle3 neu*er* more com þer-i*nne* ;
Harmle3, trwe, & vnde-fylde,
W*yth*-outen mote o*þer* mascle of sulpande sy*nne*,
Quen such þer cnoken on þe bylde,
Tyt schal hem men þe 3ate vnpy*nne*.
Þer is þe blys þat con not bly*nne*,
Þat þe jueler so3te þur3 perre pres,
& solde alle hys goud, bo*þe* wolen & ly*nne*,
To bye hy*m* a perle wat3 mascelle3.

LX.

" Who knoweth to read the Book aright,
let him look in, and learn therefrom
how Jesus walk'd once on a time,
and folk their bairns press'd near to Him;
to touch their children they Him besought,
for hap and health that from Him came.
His disciples sternly bade them cease;
and at their words full many stay'd.
Then Jesus sweetly said to them :–
'Not so; let children draw to Me;
for such is heaven's realm prepared.'
The innocent is aye saved by right.

§ XIII. LXI.

" JESUS call'd to Him His meek,
and said, no man might win His realm
save he came thither as a child;
else might he never therein come;
harmless, undefiled, and true,
with ne'er stain nor spot of sapping sin,
when such come knocking on that place,
quickly for them the bolt is drawn.
There is the bliss that cannot fade,
the jeweller sought 'mong precious gems,
and sold his all, both linen and wool,
to purchase him a spotless pearl.

LXII.

"'This ma[s]kelez perle, þat bozt is dere,
Þe joueler gef fore alle hys god,
Is lyke þe reme of heuenes† [sp]ere;
So sayde þe Fader of folde & flode;
For hit is wemlez, clene, & clere,
& endelez rounde, & blybe of mode,
& commune to alle þat ryztwys† were.
Lo, euen in myddez my breste hit stode!
My Lorde þe Lombe, þat schede hys blode,
He pyzt hit þere in token of pes.
I rede þe forsake þe worlde wode,
& porchace þy perle maskelles."

LXIII.

"O maskelez Perle, in perlez pure,
þat berez," quoþ I, "þe perle of prys,
Quo formed þe þy fayre fygure?
þat wrozt þy wede, he watz ful wys;
Þy beaute com neuer of nature;
Pymalyon paynted neuer þy vys;
Ne Arystotel nawþer by hys lettrure
Of carpe[d] þe kynde þese propert[y]z.
Þy colour passez þe flour-de-lys;
Þyn angel-hauyng so clene cortez!
Breue me, bryzt, quat kyn of tryys
Berez þe perle so maskellez?"

LXII.

"'This spotless pearl, so dearly bought,
the jeweller gave his all therefor,
is like the realm of Heaven's sphere;'
so said the Father of field and flood;
for it is flawless, bright, and pure,
endlessly round, of lustre blithe,
and common to all that righteous were.
Lo, its setting amid my breast!
My Lord the Lamb, who shed His blood,
He set it there in token of peace.
I rede thee forsake the world so wild,
and get for thee thy spotless pearl."

LXIII.

"O spotless Pearl, in pearls so pure,
that bearest," quoth I, "the pearl of price,
who form'd for thee thy figure fair?
He was full wise that wrought thy robe;
thy beauty never from Nature came;
Pygmalion painted ne'er thy face;
nor Aristotle, with all his lore,
told of the qualities of these gifts;
thy colour passeth the fleur-de-lis;
thy angel-bearing so all debonair!
Tell me, Brightest, what is the peace
that beareth as token this spotless pearl?"

LXIV.

f. 49b "My ma[s]kele3 Lambe þat al may bete,"
*Quo*þ scho, "my dere Destyne,
Me ches to hys make, al-þa3 vnmete
Su*m*-tyme semed þ*at* assemble.
When I wente fro yor worlde wete,
He calde me to hys bon*er*te :–
'Cu*m* hyder to me, my le*m*man swete,
For mote ne spot is non i*n* þe.'
He gef me my3t & als bewte;
I*n* hys blod he wesch my wede on dese,
&, coronde clene i*n* ver*g*ynte,
[He] py3t me i*n* perle3 maskelle3."

LXV.

"Why, maskelle3 bryd, þat bry3t con flambe,
Þat reiate3 hat3 so ryche & ryf,
Quat kyn þyng may be þat Lambe
Þat þe wolde wedde vnto hys vyf?
Ouer alle oþer so hy3 þou clambe,
To lede wyt*h* hy*m* so ladyly lyf.
So mony a comly on-vu*n*der cambe
For Kryst han lyued i*n* much stryf;
& þou con alle þo dere out-dryf,
& fro þat maryag[e] al oþer depres,
Al only þyself so stout & styf,
A makele3 may & maskelle3!"

LXIV.

"My spotless Lamb, Who can better all,"
quoth she, "my Destiny so dear,
chose me His bride, though all unfit
the Spousal might a while well seem.
When I went forth from your wet world,
He call'd me to His Goodliness:–
'Come hither to Me, My truelove sweet,
for stain or spot is none in thee.'
He gave me strength and beauty too;
in His blood on the Throne He wash'd my weeds;
and, crownèd clean in maidenhood,
with spotless pearls He me beset."

LXV.

"Why, spotless Bride, that shinest bright,
with regal glories rich and rare,
what, forsooth, may be the Lamb,
that thee as wife to Him would wed?
O'er all the rest hast thou climb'd high,
with Him to lead so queenly a life.
Many a fair, 'neath maiden crown,
for Christ in mickle strife hath lived;
those dear ones thou hast all out-driven,
and from that marriage all hast held,
all save thyself, so strong and stiff,
matchless maid, immaculate!"

§ XIV. LXVI.

"MASKELLES," quoþ þat myry quene,
"Vnblemyst I am, wyth-outen blot,
& þat may I wyth mensk menteene;
Bot 'makeleȝ quene' þenne sade I not.
Þe Lambes vyueȝ in blysse we bene,
A hondred & forty [fowre] þowsande flot,
As in þe Apocalyppeȝ hit is sene;
Sant John hem syȝ al in a knot.
On þe hyl of Syon, þat semly clot,
Þe apostel hem segh in gostly drem,
Arayed to þe weddyng in þat hyl-coppe,
Þe nwe cyte o Jerusalem.

LXVII.

f. 50a "Of Jerusalem I in speche spelle.
If þou wyl knaw what kyn he be–
My Lombe, my Lorde, my dere Juelle,
My Joy, my Blys, my Lemman fre–
Þe profete Ysaye of hym con melle
Pitously of hys de-bonerte:–
'Þat gloryous gy[l]tleȝ þat mon con quelle
Wyth-outen any sake of felon[e];
As a schep to þe slaȝt þer lad wat ȝ he;
&, as lombe þat clypper in lande [n]e[m],
So closed he hys mouth fro vch quer[e],
Quen Jueȝ hym jugged in Jerusalem †.'

§ XIV.

LXVI.

"IMMACULATE," said that merry queen,
"unblemish'd I am, without a stain;
and this may I with grace avow;
but 'matchless queen'—that said I ne'er.
We all in bliss are Brides of the Lamb,
a hundred and forty-four thousand in all,
as in the Apocalypse it is clear;
Saint John beheld them in a throng.
On the Hill of Zion, that beauteous spot,
the Apostle beheld them, in dream divine,
array'd for the Bridal on that hill-top,—
the City New of Jerusalem.

LXVII.

"Of Jerusalem is now my speech:
If thou wouldst know what kind is He,
my Lamb, my Lord, my dearest Jewel,
my Joy, my Bliss, my noble Love,—
the prophet Isaiah spake of Him,
in pity of His gentleness,—
'the Glorious Guiltless whom they killed
with ne'er a cause of evil deed.
As a sheep to the slaughter He was led;
as lamb the shearer taketh a-field,
He closed His mouth 'gainst questioning,
when Jews Him judg'd in Jerusalem.'

LXVIII.

" In *Jerusalem* wat3 my Lemman slayn
& rent on rode w*yth* boye3 bolde ;
Al oure bale3 to bere ful bayn,
He toke on hy*m* self oure care3 colde ;
W*yth* boffete3 wat3 hys face flayn,
Þat wat3 so fayr on to byholde ;
For sy*n*ne he set hy*m* self *in* vayn,
Þat neu*er* hade non hym self to wolde.
For v*us* he lette hy*m* fly3e & folde
& brede vpon a bostwys bem ;
As meke as lom[b] þat no playnt tolde,
For v*us* he swalt *in* *Jerusalem*.

LXIX.

" [I*n*] *Jerusalem*, Jordan, & Galalye,
Þer-as baptysed þe goude Say*n*t Jon,
His worde3 acorded to Ysaye.
When *Jesus* con to hy*m* warde gon,
He sayde of hy*m* þys p*ro*fessye :–
' Lo, Gode3 Lombe as trwe as ston,
Þat dot3 away þe sy*n*ne3 dry3e
Þat alle þys worlde hat3 wro3t vpon !
Hy*m* self ne wro3t[e] neu*er* 3et non,
Whe*per* on hym self he con al clem.
Hys generacyou*n* quo recen con,
Þat dy3ed for v*us* *in* *Jerusalem* ? '

LXVIII.

"In Jerusalem was my Truelove slain
and rent on rood by boist'rous churls;
full ready all our bales to bear,
He took on Him our cares so cold.
With buffets was His face all flay'd,
that was so fair to look upon;
for sin He set Himself at nought,
that ne'er had sin to call His own.
For us He let Him beat and bend
and bind upon a rugged rood;
as meek as lamb, that made no plaint,
for us He died in Jerusalem.

LXIX.

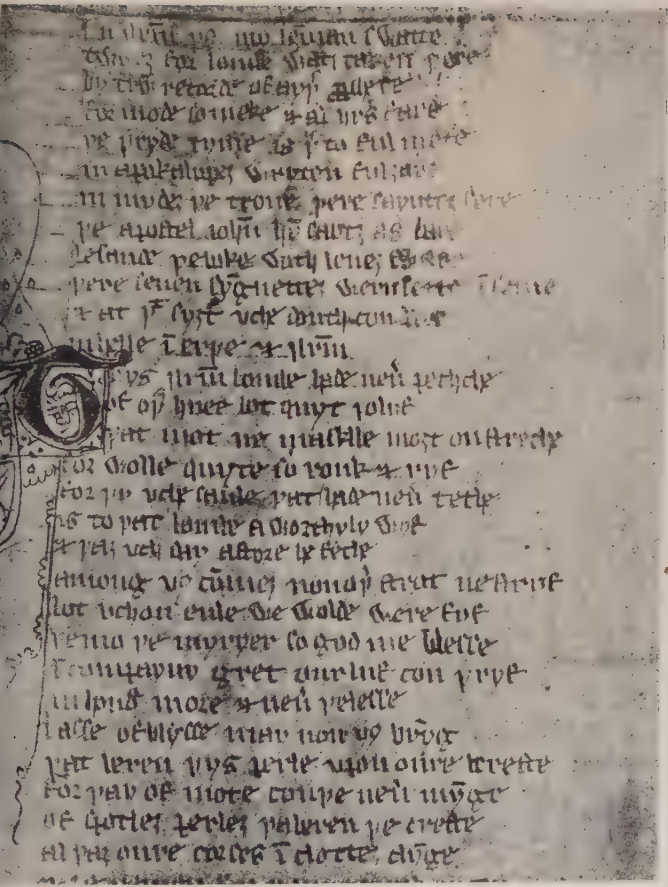
"In Jerusalem, Jordan, and Galilee,
where baptized folk the good Saint John,
his words accorded with Isaiah's.
When Jesus was come a-nigh to him,
he spake of Him this prophecy:–
'Behold God's Lamb, as true as stone,
who doth away the endless sins
that all this world hath ever wrought.
Yet He Himself wrought never one,
though on Himself all sins He laid.
His generation who can tell,
that died for us in Jerusalem?'

LXX.

f. 50b "In Ierusalem þus my Lemman sw[e]te
Twyez for lombe watz taken þare,
By trw recorde of ayþer prophete,
For mode so meke & al hys fare.
Þe þryde tyme is þer-to ful mete,
In Apokalypez wryten ful 3are.
In mydez þe trone, þere sayntez sete,
Þe apostel Iohn hym sa3† as bare,
Lesande þe boke with leuez sware,
Þere seuen syngnettez wern sette in-seme;
& at þat sy3t vche douth con dare,
In helle, in erþe, & Jerusalem.

§ XV. LXXI.

"THYS Jerusalem Lombe hade neuer pechche
Of oþer huee bot quyt jolyf,
Þat mot ne mask[e]lle mo3t on streche,
For wolle quyte so ronk & ryf;
For-þy vche saule þat hade neuer teche
Is to þat Lombe a worthyly wyf;
& þa3 vch day a store he feche,
Among vus commez [n]oþer strot ne stryf;
Bot vchon enle we wolde were fyf,—
Þe mo þe myryer, so God me blesse!
In compayny gret our luf con þryf,
In honour more & neuer þe lesse.



From Cotton MS. Nero A.x., ll. 829—857.

LXX.

" In Jerusalem thus my Truelove sweet
twice was taken there as lamb,
by record true of prophets twain,
so meek His mood and all His mien.
The third time well befits thereto,
as written in Apocalypse.
Amidst the Throne, where sat the Saints,
the Apostle John Him clearly saw,
opening the Book with pages square,
with seven seals set forth thereon;
and at that sight the doughty quaked,
in Hell, in Earth, and Jerusalem.

§ XV. LXXI.

" THIS Lamb of Jerusalem had no speck
of other hue save winsome white,
that ne'er a stain or spot might touch,
so white the wool, so rich and rare;
wherefore each soul that hath no taint
is to that Lamb a wife ador'd;
and though each day a many He bring,
nor strife nor stress among us comes;
but each one singly we would were five,—
the more the merrier, so bless me God!
Our love can thrive in company great;
our honour more and never less.

LXXII.

" Lasse of blysse may non *vus* bry*ng*,
Þat beren Þys perle vpon oure bereste,
For Þay of mote coupe neu*er* my*n*ge,
Of spotle3 perle3 Þa[t] beren Þe creste.
Al-Þa3 oure corses *in* clotte3 cly*n*ge,
& 3e remen for rauÞe wyth-outen reste,
We Þur3-outly hauen cnawy*n*g,
Of [o]n dethe ful oure hope is drest.
Þe lou[*m*]be *vus* glade3, oure care is kest ;
He myrÞe3 *vus* alle at vch a mes ;
Vchone3 blysse is breme & beste,
& neu*er* one3 hono*ur* 3et neu*er* Þe les.

LXXIII.

f. 51*a* " Lest les Þou leue my tale† farande,
I*n* Appocalyppece is wryten *in* wro :–
'I seghe,' says John, 'Þe Lou*m*be hy*m* stande
On Þe mou*n*t of Syon, ful Þryuen & Þro,
& wyth hym mayde*n*ne3 an hu*n*dreÞe Þowsande,
& fowre & forty Þowsande mo ;
On alle her forhede3 wryten I fande
Þe Lombe3 nome, hys Faderе3 also.
A hue fro heuen I herde Þoo,
Lyk flode3 fele l[e]den, ru*n*ne*n* on resse,
& as Þu*n*der Þrowe3 *in* torre3 blo,
Þat lote, I leue, wat3 neu*er* Þe les.

LXXII.

" Less of bliss may none us bring,
this pearl who bear upon our breasts,
for ne'er a thought of sin know they
the crown who bear of spotless pearls.
And though our corses cling in clay,
and ye for ruth cry ceaselessly,
we knowledge have full well of this,–
from one death cometh all our hope.
Us gladd'neth the Lamb; our care is cast;
He maketh mirth at every meal;
of each the bliss is bravest and best,
and no one's honour is yet the less.

LXXIII.

" But lest thou deem my tale less true,
in Apocalypse is writ a verse :–
'I saw,' saith John, 'where stood the Lamb,
on the Mount of Zion, thriven and strong,
and with Him maidens a hundred thousand,
and four and forty thousand more;
on all their foreheads writ I found
the Lamb's own name, His Father's eke.
A voice from heaven heard I then,
like many floods' roar, a-rushing on;
as thunder hurtles in lowring skies;
that sound, I trow, was none the less.

LXXIV.

"'Nauþeles, þa3 hit schowted scharpe,
& ledden loude al-þa3 hit were,
A note ful nwe I herde hem warpe;
To lysten þat wat3 ful lufly dere.
As harpore3 harpen in her harpe,
Þat nwe songe þay so*n*gen ful cler,–
In sou*n*ande note3 a gentyl carpe;
Ful fayre þe mode3 þay fonge i*n* fere.
Ry3t byfore Gode3 chayere,
& þe fowre beste3 þat hy*m* obes,
& þe alder-men so sadde of chere,
Her songe þay songen neu*er* þe les.

LXXV.

"'Nowþe-lese non wat3 neu*er* so quoy*n*t,
For alle þe crafte3 þat eu*er* þay knewe,
Þat of þat songe my3t sy*n*ge a poy*n*t,
Bot þat meyny þe Lombe þa[t] swe;
For þay arn bo3t, fro þe vrþe aloynte,
As newe fryt to God ful due,
& to þe gentyl Lombe hit arn anioy*n*t,
As lyk to hym self of lote & hwe;
For neu*er* lesy*n*g ne tale vn-trwe
Ne towched her tonge for no dysstresse.
Þat moteles meyny may neu*er* remwe
Fro þat maskele3 Mayster neu*er* þe les.'"

LXXIV.

" ' Nevertheless, though sharp the shout,
though loud the voice that echoed there,
a note full new I heard them raise ;
to list thereto was blissful joy.
As harpers harp upon their harps,
that new song sang they tunefully,—
a noble theme in clearest notes ;
sweetly in chorus they caught the strain.
And e'en before the Throne of God,
and the four beasts that bow to Him,
and the Elders all, so grave of mien,
their song they sang there never the less.

LXXV.

" ' Nevertheless was none so skill'd,
for all the crafts that e'er he knew,
that of that song might sing a note,
save all the host that follow the Lamb.
They are redeem'd, remov'd from earth,
as first-fruits wholly due to God,
and to that gentle Lamb enjoin'd,
as like to Him in hue and look ;
for never a lie nor tale untrue
had touch'd their tongues, for any pain.
To spotless Lord the spotless host
shall nearest be, and never less.' "

LXXVI.

f. 51*b* "Neuer þe les let be my ponc,"
*Quo*þ I, "my Perle, þa3 I appose;
I schulde not tempte þy wyt so wlonc,
To Krysteȝ chambre þat art ichose.
I am bot mokke & mul amo*n*[c],
& þou so ryche a reken rose,
& bydeȝ here by þys blysful bonc
Þer lyueȝ lyste may neu*er* lose.
Now, hynde, þat sympelnesse co*n*eȝ enclose,
I wolde þe aske a þy*n*ge expresse;
& þaȝ I be bustwys as a [w]ose,
Let my bone vayl[e] neu*er*-þe-lese.

§ XVI. LXXVII.

"NEUER-ÞE-LESE cler I yow by-calle,
If ȝe con se hyt be to done;
As þou art glory*ou*s wy*th*-outen galle,
W*yth*-nay þou neu*er* my ruful bone.
Haf ȝe no woneȝ i*n* castel-walle,
Ne man*er* þer ȝe may mete & won[e]?
Þou telleȝ me of *Jerusale*m, þe ryche ryalle,
Þer Dauid dere watȝ dyȝt on trone;
Bot by þyse holteȝ hit con not hone;
Bot in Judee hit is, þ*a*t noble note;
As ȝe ar maskeleȝ vnder mone,
Yo*ur* woneȝ schulde be wyth-outen mote.

LXXVI.

" And none the less my thanks have thou,"
quoth I, " my Pearl, though yet I ask ;
I should not try thy noble mind,
who chosen to Christ's chamber art.
I am but earth and dust a-while,
and thou so rich a royal rose,
and bidest by this blissful bank,
where life's delight may ne'er be lost.
Now, Lady,—simple wast thou once,—
I fain would ask thee but one thing ;
and though I be wild as man of the woods,
let, ne'ertheless, my prayer avail !

§ XVI. LXXVII.

" I NONE the less beseech thee fair,
if thou canst see it may be done,
as thou art glorious, free from fault,
my rueful prayer deny not thou.
Have ye no homes in castle-walls ?
No manor where ye may meet and bide ?
Thou namest Jerusalem, rich and royal,
where David dear was dight on throne ;
but by these holts it cannot be ;
'tis in Judæa, that noble place ;
as ye are spotless 'neath the moon,
all spotless so should be your homes.

LXXVIII.

" Þys motele3 meyny þou cone3 of mele,
Of þousande3 pryȝt so gret a route ;
A gret cete, for ȝe arn fele,
Yow by-hod haue wyth-outen doute.
So cumly a pakke of joly juele
Wer euel don schulde lyȝ þer-oute ;
& by þyse bonke3 þer I con gele,
†I se no bygyng nawhere aboute.
I trowe al-one ȝe lenge & loute,
To loke on þe glory of þys grac[i]ous gote ;
If þou hat3 oþer lygynge3 stoute,
Now tech me to þat myry mote."

LXXIX.

f. 52a " That mote þou mene3 in Judy londe,"
Þat specyal spyce þen to me spakk,
" Þat is þe cyte þat þe Lombe con fonde,
To soffer inne sor for mane3 sake,–
Þe olde Jerusalem to vnder-stonde,
For þere þe olde gulte wat3 don to slake ;
Bot þe nwe, þat lyȝt of Gode3 sonde,
Þe apostel in Apocalyppce in theme con take.
Þe Lom[b]e þer, wyth-outen spotte3 blake,
Hat3 feryed þyder hys fayre flote ;
& as hys flok is wyth-outen flake,
So is hys mote wyth-outen moote.

LXXVIII.

"This spotless band thou speakest of,
this throng of thousands, such a host;
a city vast, so many ye are,
without a doubt, ye needs must have.
So comely a pack of joyous jewels
'twere perilous to lodge without;
but, where I tarry by these banks,
I see no dwelling anywhere.
I trow ye but linger here and walk,
to look on the glory of this fair stream;
if elsewhere thou hast dwellings firm,
now lead me to that merry spot."

LXXIX.

"The spot thou meanest, in Jewry land,"
that wonder rare then said to me,
"the city it is the Lamb did seek,
to suffer there sore, for sake of man,–
the Old Jerusalem, to wit,
for there the old guilt was assoil'd;
but the New, come down by God's own word,–
the Apostle's theme in Apocalypse,–
'tis there the Lamb, with no black stain,
thither hath borne His beauteous throng;
and as His flock is without fold,
moatless His mansion in that spot.

LXXX.

" Of motes two to carpe clene,
& *Jerusale*m hy3t bo*þ*e nawþeles,–
*þ*at nys to yow no more to mene
Bot cete of God o*þer* sy3t of pes,–
I*n* *þ*at on oure pes wat3 mad at ene ;
W*yth* payne to suffer *þ*e Lombe hit chese ;
In *þ*at o*þer* is no3t bot pes to glene,
*þ*at ay schal laste w*yth*-outen reles.
*þ*at is *þ*e bor3 *þ*at we to pres
Fro *þ*at oure f[l]esch be layd to rote ;
*Þ*er glory & blysse schal eu*er* encres
To *þ*e meyny *þ*at is w*yth*-outen mote."

LXXXI.

" Motele3 may so meke & mylde,"
*Þ*en sayde I to *þ*at lufly flor,
" Bry*n*g me to *þ*at bygly bylde,
& let me se *þ*y blysful bor."
*þ*at schene sayde :–" *þ*at God wyl schylde ;
*Þ*ou may not enter w*yth*-i*n*ne hys tor ;
Bot of *þ*e Lombe I haue *þ*e aquylde
For a sy3t *þ*er-of *þ*ur3 gret fauor.
Vt-wyth to se *þ*at clene cloystor
*Þ*ou may, bot i*n*-wyth not a fote
To strech in *þ*e strete *þ*ou hat3 no vygo*ur*,
Bot *þ*ou wer clene w*yth*-outen mote.

From Cotton MS. Nero A.x., Illustrating ll. 961—972.

LXXX.

"Of these twain spots to speak aright,
and yet hight both Jerusalem,—
which, know thou, meaneth nothing else
but *City of God*, or *Sight of Peace*,—
in the one, our peace one time was made;
the Lamb chose there to suffer pain;
in the other is nought but peace to glean,
that aye shall last unceasingly.
This is the bourne whereto we press,
soon as our flesh is laid to waste;
there glory and bliss shall e'er increase
unto the host without a spot."

LXXXI.

"Spotless maid, so meek and mild,"
then said I to that flower full fair,
"bring me to that blest abode,
and let me see thy blissful bower."
That glory said: "God this forbiddeth;
within His tower thou may'st not come;
but from the Lamb I welcome thee
to a sight thereof, by His great grace.
That cloister clean may'st see without;
within—thy vigour availeth not
to enter in its street one foot,
save thou wert clean in spotlessness.

§ XVII. LXXXII.

f. 52b "IF I þis mote þe schal vn-hyde,
Bow vp to-warde þys borneȝ heued,
& I an-endeȝ þe on þis syde
Schal sve, tyl þou to a hil be veued."
Þen wolde [I þer] no lenger byde,
Bot lurked by launceȝ so lufly leued,
Tyl on a hyl þat I asspyed
& blusched on þe burghe, as I forth dreued.
By-ȝonde þe brok fro me warde keued,
Þat schyrrer þen sunne wyth schafteȝ schon;
In þe Apokalypce is þe fasoun preued,
As deuyseȝ hit þe apostel Jhon.

LXXXIII.

As John þe apostel hit syȝ wyth syȝt,
I syȝe þat cyty of gret renoun,
Jerusalem so nwe & ryally dyȝt,
As hit watȝ lyȝt fro þe heuen adoun.
Þe borȝ watȝ al of brende golde bryȝt,
As glemande glas burnist broun,
Wyth gentyl gemmeȝ an-vnder pyȝt,
Wyth banteleȝ twelue on basyng boun;
Þe foundementeȝ twelue of riche tenoun;
Vch tabelment watȝ a serlypeȝ ston;
As derely deuyseȝ þis ilk toun
In Apocalyppeȝ þe apostel John.

§ XVII.

LXXXII.

"SHALL I to thee this spot reveal,
bend thou toward this river's head,—
I, opposite, upon this bank,
shall follow, till thou come to a hill."
No longer would I tarry then,
but stole 'neath boughs, 'neath lovely leaves,
till, from a hill, as on I went,
I espied and gazed upon the Burgh.
Deep set from me, beyond the brook,
with rays it shone, than sun more bright.
In Apocalypse is found its form,
as pictureth the Apostle John.

LXXXIII.

As John the Apostle saw it then,
saw I that City of noble fame,—
Jerusalem, new and royally dight,
as it was come from Heaven adown.
The Burgh was all of burning gold,
burnish'd bright as gleaming glass,
with glorious gems beneath it set,
with twelve steps rising from the base,
foundations twelve, with tenons rich,
and every slab a special stone;
as in Apocalypse this same Burgh
John the Apostle pictureth well.

LXXXIV.

As [John] þise stoneȝ *in* writ con ne*m*me,
I knew þe name[ȝ] aft*er* his tale.
Jasper hyȝt þe fyrst[e] ge*m*me,
þat I on þe fyrst[e] basse con wale;
He glente grene *in* þe lowest he*m*me;
Saffer helde þe secou*n*de stale;
þe calsydoyne þe*n*ne w*yth*-outen we*m*me
I*n* þe þryd[de] table con purly pale;
þe emerade þe furþe so grene of scale;
þe sardonyse þe fyfþe ston;
þe sexte þe [sarde]; he con hit wale,
I*n* þe Apocalyppce, þe apostel John.

LXXXV.

f. 53*a* Ȝet joyned John þe crysolyt,
þe seuenþe ge*m*me *in* fundament;
þe aȝtþe þe beryl cler & quyt;
þe topasye twy*n*ne-how þe ne*n*te endent;
þe crysopase þe tenþe is tyȝt;
þe jacy*n*gh[t] þe enleuenþe gent;
þe twelfþe, þe [try]este *in* vch a plyt,
þe amatyst purpre w*yth* ynde blente.
þe wal abof þe bantels b[r]ent,
O jasporye as glas þat glysnande schon,—
I knew hit by his deuysement
I*n* þe Apocalyppeȝ, þe apostel J[o]hn.

LXXXIV.

As John these stones named in his book,
I knew the names, as he doth tell.
Jasper hight the first gem there,
that on the first base I discern'd;
on lowest course it glisten'd green;
sapphire held the second step;
the chalcedony then, without a spot,
on tier the third shone pale and pure;
the emerald fourth, so green of scale;
the fifth stone was the sardonyx;
the sardius sixth; in Apocalypse
John the Apostle discern'd it then.

LXXXV.

To these join'd John the chrysolite,
foundation-stone the seventh there;
the eighth the beryl, white and clear;
the twin-hued topaz ninth was set;
the chrysoprase came next, the tenth;
the gentle jacinth then, eleventh;
the twelfth, the surest in every plight,
the purple amethyst, blent with blue.
The wall rose sheer above the steps,
of jasper as glass that gleaming shone;
I knew it, as he pictured it
in Apocalypse, the Apostle John.

LXXXVI.

As John deuysed 3et sa3 I þare,–
Þise twelue de-gres wern brode & stayre;
Þe cyte stod abof ful sware,
As longe as brode as hy3e ful fayre;
Þe stretez of golde as glasse al bare;
Þe wal of jasper þat glent as glayre;
Þe wonez wyth-*in*ne enurned ware
Wyth alle ky*n*nez perre þat mo3t repayre.
Þe*n*ne helde vch sware of þis manayre
Twelue [þowsande] forlonge† er eu*er* hit fon,
Of he3t, of brede, of len þe, to cayre;
For meten hit sy3 þe apostel John.

§ XVIII. LXXXVII.

AS John hy*m* wryte3 3et more I sy3e:
Vch pane of þat place had þre 3ate3;
So twelue i*n* pou*r*sent I con asspye;
Þe portale3 pyked of rych[e] plate3;
& vch 3ate of a margyrye,
A parfyt perle þat neu*er* fate3.
Vchon i*n* scrypture a name con plye
Of Isra*e*l barne3, folewande her date3,
Þat is to say, as her byrþ[e]-whate3;
Þe aldest ay fyrst þe*r*-on wat3 done.
Such ly3t þer lemed i*n* alle þe strate3,
Hem nedde naw þe*r* su*n*ne ne mone.

LXXXVI.

As John there pictured, saw I too,–
broad and steep were these twelve steps;
the City stood above full square,
in length as great as breadth and height;
the streets of gold, as clear as glass;
the wall of jasper; as glair it gleam'd.
The mansions were adorn'd within
with every kind of gem e'er found.
And held each side of that domain
twelve thousand furlongs, ere ended then,
in height, in breadth, in length, its course;
for measured saw it the Apostle John.

§ XVIII. LXXXVII.

AS writeth John, yet saw I more,–
three gates had each side of that place,
yea, twelve in compass I espied,
the portals deck'd with plates full rich;
each gate was of one margery pearl,–
a perfect pearl that fadeth ne'er.
Each bore thereon a name inscribed
of Israel's children, in order of time,
that is to say, as their fortunes of birth;
ever the elder first was writ.
Such light there gleam'd in all the streets,
they needed neither sun nor moon.

LXXXVIII.

f. 53b Of sunne ne mone had þay no nede;
þe self[e] God wat3 her lom[p]e-ly3t,
þe Lombe her lantyrne wyth-outen drede;
þur3 hym blysned þe bor3 al bry3t.
þur3 wo3e & won my lokyng 3ede,
For sotyle cler no3t lette no [s]y3t;
þe hy3e trone þer mo3t 3e hede
Wyth alle þe apparaylmente vmbe-py3te,
As John þe appostel in terme3 ty3te;
þe hy3e Gode3 self hit set vpone;
A reuer of þe trone þer ran out-ry3te
Wat3 bry3ter þen boþe þe sunne & mone.

LXXXIX.

Sunne ne mone schon neuer so swete,
A[s] þat foysoun flode out of þat flet;
Swyþe hit swange þur3 vch a strete,
Wyth-outen fylþe oþer galle oþer glet.
Kyrk þer-inne wat3 non 3ete,
Chapel ne temple þat euer wat3 set;
þe Al-my3ty wat3 her mynyster mete;
þe Lombe þe saker-fyse þer to reget.
þe 3ate3 stoken wat3 neuer 3et,
Bot euer-more vpen at vche a lone;
þer entre3 non to take reset,
þat bere3 any spot an-vnde[r] mone.

LXXXVIII.

Of sun or moon had they no need ;
their lamp-light was the very God ;
the Lamb their lantern that never fail'd ;
through Him the City brightly gleam'd.
Through wall and mansion pierced my gaze ;
all was so clear, nought hinder'd sight.
The High Throne might ye there behold,
engirt with all its fair array,
as John the Apostle drew in words ;
and thereon sat High God Himself.
A river from the Throne ran out ;
'twas brighter than both sun and moon.

LXXXIX.

Nor sun nor moon so sweetly shone
as that rich flood from out that floor ;
through every street it swiftly surged,
free from filth and mud and mire.
Church therein was none to see,
chapel nor temple that ever was set ;
the Almighty was their minster meet,
the Lamb their sacrifice, there to atone.
The portals never yet were barr'd,
but evermore open at ev'ry lane ;
none entereth there to take abode,
that beareth spot beneath the moon.

XC.

The mone may þer-of acroche no myȝte;
To spotty ho is, of body to grym;
& al-so *þer* ne is neu*er* nyȝt.
What schulde þe mone þer compas clym,
& to euen wyth þat worþly lyȝt,
þat schyneȝ vpon þe brokeȝ brym?
þe planeteȝ arn i*n* to pou*er* a plyȝt,
& þe self[e] su*n*ne ful fer to dym.
Aboute þat wat*er* arn tres ful schym,
þat twelue fryteȝ of lyf con bere ful sone;
Twelue syþeȝ on ȝer þay beren ful frym,
& re-nowleȝ nwe i*n* vche a mone.

XCI.

f. 54*a* An-vnder mone so gret m*er*wayle
No fleschly hert ne myȝt endeure,
As quen I blusched vpon þat ba[y]l[e],
So ferly *þer*-of watȝ þe fasure.
I stod as stylle as dased quayle,
For ferly of þat freuch fygure,
þat felde I nawþ*er* reste ne t*ra*uayle,
So watȝ I rauyste wyth gly*mm*e pure.
For I dar say wyt*h* conciens sure,
Hade bodyly burne abiden þat bone,
þaȝ alle clerkeȝ hy*m* hade i*n* cure,
His lyf wer loste an-vnder mone.

XC.

The moon no might may there acquire;
too spotty is she, too grim her form;
and night is never in that place.
Why should the moon climb there her course,
as 'twere with that rich light to vie,
that shineth upon the river's bank?
The planets' plight is all too poor;
the very sun is far too dim.
About that stream are trees full bright,
that bear full soon twelve fruits of life;
twelve times each year they bravely bear,
their fruit renewing every moon.

XCI.

Beneath the moon no heart of flesh
so great a marvel might sustain,
as I, a-gazing on that Burgh,
so wondrous was the form thereof.
I stood as still as dazèd quail,
in wonder of that gladsome sight;
nor rest nor travail felt I then,
so ravish'd by that radiance rare.
For I, with knowledge sure, dare say,
had mortal bodily borne that bliss,
though all our clerks had him in cure,
his life were lost beneath the moon.

§ XIX. XCII.

RYȝT as þe maynful mone con rys,
Er þenne þe day-glem dryue al doun,
So sodanly on a wonder wyse,
I watȝ war of a prosessyoun.
þis noble cite of ryche enpr[y]se
Watȝ sodanly ful, wyth-outen sommoun,
Of such vergyneȝ in þe same gyse
þat watȝ my blysful an-vnder croun;
& coronde wern alle of þe same fasoun,
Depaynt in perleȝ & wedeȝ qwyte;
In vchoneȝ breste watȝ bounden boun
þe blysful perle wyth [gret] delyt.

XCIII.

Wyth gret delyt þay glod in fere
On golden gateȝ þat glent as glasse;
Hundreth þowsandeȝ I wot þer were,
& alle in sute her liuret wasse;
Tor to knaw þe gladdest chere.
þe Lombe byfore con proudly passe,
Wyth horneȝ seuen of red g[ol]de cler;
As praysed perleȝ his wedet wasse.
Towarde þe throne þay trone a tras;
þaȝ þay wern fele, no pres in plyt;
Bot mylde as maydeneȝ seme at mas,
So droȝ þay forth wyth gret delyt.

§ XIX.

XCII.

AS when the mighty moon doth rise,
ere thence the gleam of day may set,
so, suddenly, in wondrous way,
I was 'ware of a procession there.
This noble city of rich renown
was suddenly, without summons, full
of maidens, all in self-same garb
as was my Blissful beneath her crown;
and crownèd were they all alike,
array'd in pearls and raiment white;
on each one's breast was fasten'd firm,
with great delight, the blissful pearl.

XCIII.

With great delight they fared together
on golden streets that gleam'd as glass;
hundreds of thousands I wot there were,
as of one Order was their guise;
'twere hard to choose the gladdest mien.
Before them proudly pass'd the Lamb,
with seven horns of clear red gold;
His robe most like to praisèd pearls.
Toward the Throne they took their track;
though they were many, none did press;
but mild as modest maids at mass,
so drew they on, with great delight.

XCIV.

f. 54b Delyt þat [þer] hys come encroched,
To much hit were of for to melle;
Þise alder-men, quen he aproched,
Grouelyng to his fete þay felle;
Legyounes of aungeleȝ togeder uoched
Þer kesten ensens of swete smelle;
Þen glory & gle watȝ nwe abroched;
Al songe to loue þat gay Juelle.
Þe steuen moȝt stryke þurȝ þe vrþe to helle,
Þat þe Vertues of heuen of joye endyte;
To loue þe Lombe, his meyny in melle,
I-wysse I laȝt a gret delyt.

XCV.

Delit þe Lombe for to deuise
Wyth much meruayle in mynde went;
Best watȝ he, blyþest, & moste to pryse,
Þat euer I herde of speche spent.
So worþly whyt wern wedeȝ hys[e],
His lokeȝ symple, hym self so gent;
Bot a wounde ful wyde & weete con wyse
An-ende hys hert, þurȝ hyde to-rente.
Of his quyte syde his blod out-sprent.
A-las! þoȝt I, who did þat spyt?
Ani breste for bale aȝt haf for-brent
Er he þer-to hade had delyt.

XCIV.

Delight that there His coming brought,
too much it were to tell thereof;
those Elders all, when He approach'd,
prostrate they fell before His feet;
legions of angels, call'd together,
scatter'd there incense of sweetest smell;
then glory and glee pour'd forth anew;
all sang to laud that gladsome Jewel.
Through earth to hell the strain might strike,
that the Virtues of Heaven attune in joy;
to laud the Lamb, His host amid,
in sooth possess'd me great delight.

XCV.

Delight, much marvel, held my mind
aright to picture forth the Lamb;
best was He, blithest, and most to prize,
that e'er I heard in speech set forth.
So wondrous white was His array,
simple His looks, Himself so calm;
but a wound full wide and wet was seen,
against His heart, through sunder'd skin;
from His white side His blood stream'd out.
Alas! thought I, who did that hurt?
Any breast should all have burnt in bale,
ere it thereto had had delight.

xcvi.

The Lombe delyt non lyste to wene ;
þaȝ he were hurt & wounde hade,
In his sembelaunt watȝ neuer sene,
So wern his glenteȝ gloryous glade.
I loked amonȝ his meyny schene,
How þay wyth lyf wern laste & lade ;
Þen saȝ I þer my lyttel quene,
Þat I wende had standen by me in sclade.
Lorde, much of mirþe watȝ þat ho made,
Amonȝ her fereȝ þat watȝ so quyt !
Þat syȝt me gart to þenk to wade,
For luf-longyng in gret delyt.

§ XX. xcvii.

f. 55a. DELYT me drof in yȝe & ere ;
My maneȝ mynde to maddyng malte ;
Quen I seȝ my frely, I wolde be þere,
Byȝonde þe water þaȝ ho were walte.
I þoȝt þat no þyng myȝt me dere
To fech me bur & take me halte ;
& to start in þe strem schulde non me stere,
To swymme þe remnaunt þaȝ I þer swalte.
Bot of þat munt I watȝ bi-talt ;
When I schulde start in þe strem astraye,
Out of þat caste I watȝ by-calt ;
Hit watȝ not at my Pryncеȝ paye.

XCVI.

But none would doubt the Lamb's delight;
though He were hurt and wounded sore,
none could it in His semblance see,
His glance so glorious was and glad.
I look'd among His radiant host,
how they with life were fill'd and fraught;
then saw I there my little queen,
I thought was nigh me in the glen.
Lord, much of mirth was it she made!
Among her peers she was so fair.
That sight there made me think to cross,
for love-longing and great delight.

§ XX. XCVII.

DELIGHT so drove me, eye and ear;
melted to madness my mortal mind;
when I saw my Precious, I would be there,
beyond the stream though she were held.
Nothing, methought, might hinder me
from fetching birr and taking-off;
and nought should keep me from the start,
though I there perish'd swimming the rest.
But I was shaken from that thought;
as I wildly will'd to start a-stream,
I was recall'd from out that mood;
it was not pleasing to my Prince.

XCVIII.

Hit payed hym not þat I so flonc
Ouer meruelous mereȝ, so mad arayde,
Of raas þaȝ I were rasch & ronk,
Ȝet rapely þer-inne I watȝ restayed.
For ryȝt as I sparred vn-to þe bonc,
þat brat[h]e out of my drem me brayde.
þen wakned I in þat erber wlonk;
My hede vpon þat hylle watȝ layde,
þer-as my perle to grounde strayd.
I raxled, & fel in gret affray,
& sykyng to myself I sayd,
"Now al be to þat Pryncez paye."

XCIX.

Me payed ful ille to be out-fleme
So sodenly of þat fayre regioun,
Fro alle þo syȝteȝ so quyke† & queme.
A longeyng heuy me strok in swone,
& rewfully þenne I con to reme:–
"O Perle," quoþ I, "of rych renoun,
So watȝ hit me dere þat þou con deme
In þys veray avysyoun!
If† hit be ueray & soth sermoun,
þat þou so st[r]ykeȝ in garlande gay,
So wel is me in þys doel-doungoun,
þat þou art to þat Prynseȝ paye."

XCVIII.

It pleased Him not I flung me thus,
so madly, o'er those wondrous meres;
though on I rush'd, full rash and rude,
yet quickly was my running stay'd;
for as I sped me to the brink,
the strain me startled from my dream.
Then woke I in that garden green;
my head upon that mound was laid,
e'en where my Pearl had strayed below.
I roused me, and fell in great dismay,
and, sighing, to myself I said,
"Now, all be as that Prince may please!"

XCIX.

Me pleased it ill to be out cast
so suddenly from that fair realm,
from all those sights so blithe and brave.
Sore longing struck me, and I swoon'd,
and ruefully then I cried aloud:—
"O Pearl," quoth I, "of rich renown,
how dear to me was all that thou
in this true vision didst declare!
And if the tale be verily true,
that thou thus farest, in garland gay,
so well is me in this dungeon dire,
that thou art pleasing to that Prince!"

C.

f. 55*b*. To þat Pryncez paye hade I ay bente,
& 3erned no more þen watz me g[y]uen,
& halden me þer in trwe entent,
As þe Perle me prayed þat watz so þryuen,
As helde drawen to Goddez *pre*sent,
To mo of his mysterys I hade ben dryuen.
Bot ay wolde man of happe more hente
Þen mo3te† by ry3t vpon hem clyuen.
Þer-fore my ioye watz sone to-riuen,
& I kaste of kythez þat lastez aye.
Lorde, mad hit arn þat agayn þe stryuen,
O*þer* proferen þe o3t agayn þy paye!

CI.

To pay þe P*rin*ce, o*þer* sete sa3te,
Hit is ful eþe to þe god Krystyin;
For I haf fou*n*den hym, boþe day & na3te,
A God, a Lorde, a Frende ful fyin.
Ou*er* þis hyul þis lote I la3te,
For pyty of my Perle enclyin;
& syþen to God I hit by-ta3te,
in Krystez dere blessy*n*g & myn,
Þat, in þe forme of bred & wyn,
Þe preste v*us* schewez vch a daye;
He gef v*us* to be his homly hyne,
Ande precio*us* perlez vnto his pay!
Amen. Amen.

C.

That Prince to please had I still bow'd,
nor yearn'd for more than was me given,
and held me there with true intent,
as the Pearl me pray'd, that was so wise,
belike, unto God's presence drawn,
to more of His mysteries had I been led.
But aye will man seize more of bliss
than may abide with him by right.
Wherefore my joy was sunder'd soon,
and I cast forth from realms eterne.
Lord, mad are they that 'gainst Thee strive,
or 'gainst Thy pleasure proffer aught!

CI.

To please the Prince, to be at peace,
good Christian hath it easy here;
for I have found Him, day and night,
a God, a Lord, a Friend full firm.
Over yon mound had I this hap,
prone there for pity of my Pearl;
to God I then committed it,
in Christ's dear blessing and mine own,–
Christ that in form of bread and wine
the priest each day to us doth shew;
He grant we be His servants leal,–
yea, precious Pearls to please Him aye!
Amen. Amen.

NOTES: TEXTUAL AND EXPLANATORY; AND GLOSSARY

M. refers to Dr. Richard Morris's revised Alliterative Poems, E.E.T.S., Original Series, 1, 1869. H. = article by Professor Holthausen, *Archiv für das Studium der Neueren Sprachen u. Literaturen*, Vol. 90. O. = Dr. C. G. Osgood's edition, Belles-Lettres Series (Boston), 1906.

The hyphens in the text, with the exception of *saker-fyse*, l. 1064, are editorial, and indicate that the component parts of the word are separated in the MS.

i and j are, as far as possible, differentiated in accordance with the MS.

Italic letters indicate expansions of MS. contractions ; † = excision of letters ; square brackets are used to mark all other emendations.

I. TEXTUAL NOTES AND EMENDATIONS.

MS. Readings.	*Emendation in Text.*
8. synglure	syng[u]l[e]re.
11. for dolked	for-do[k]ked.
17. hert	hert[e].
23. iuele (*mark on the* i)	[m]ele.
25. t (*blot on preceding letters*)	[mo]t.
26. ru*n*nen	ru*n*ne.
35. sprygande	spry[*n*]gande.
49. spe*n*nd	spe*n*n[e]d.
51. hert	hert[e]
53. spen*n*ed	pe*n*ned. H.
54. fyrte	fyr[c]e. H.
60. p*r*ecos	p*r*ec[i]os.
68. rych	rych[e].
72. adubmente	adub[be]mente.
81. þat on	þat [I] on. H.
89. flowen (w *due to correction of* y3)	
95. gracos	grac[*i*]os.
103. feier	fei[r]er.
106. b nkes (*second stroke of* o *omitted*)	b[o]nkes.
115. a	a[s].
122. wlonk	wlonk[e].
134. I tom	[tom I]. H.
138. o*þer*	o[u]*er*. O.
140. by twene myrþe3 by mere3 made	by-twene mere3 by Myrþe made.
142. hope	hope[d].
144. a	a[y].
154. wo	wo[þe].
179. atou*n*t	a[s]tou*n*t.
185. hope	hope[d].
192. p*r*ecos	p*r*ec[*i*]os.
200. y3en	[ene].

MS. Readings.	*Emendation in Text.*
210. lere leke (l *in each case has probably resulted from the omission of the tail of* h)	[h]ere [h]eke.
225. tong	tong[e].
229. pyse	py[ec]e.
235. pfered . . . spyce	p[*ro*]fered . . . sp[e]ce.
262. nu (*altered to* ne) . . . here	ne . . . [n]ere.
286. bro3 . . blys	bro3[t] . . . blys[se].
302. loue3	l[e]ue3.
303. vn cortoyse	vn-cort[a]yse.
304. l ue3 (*the letter between* l *and* u *is possibly* y, *now very faint, with a stroke through the upper part, to indicate* e)	l[e]ue3.
308. loue3	l[e]ue3
309. ins	is.
312. dem	dem[e].
319. coun*n*sayl	coun*n*sayl[e].
331. gare3	gare.
335. perle3	perle.
342. & wele	[in] wele.
353. sty*n*st	sty*n*t.
358 &	[*þ*at alle].
359. marre	marre[d].
363. rapely raue	rapely [I] raue.
369. ly*þ*e3	[k]y*þ*e3. H.
381. carp	carp[e].
382. marere3	ma[n]ere3.
433. syde	s[a]yde.
436. bȳgyner (*the contraction mark on the first* y *instead of the second*)	bygy*n*ner.

MS. Readings.	*Emendation in Text.*
457. poule	P[a]ule.
458. Ihū (otherwise Jhc̄, 711, 717, 820; Ihc̄, 721; Jesu, 453)	
460. tyste	t[r]yste.
461. sawhe	saw[l]e.
469. cortayse	cortays[y]e.
479. ho	h[e].
480. cortayse	cortays[y]e.
481. cortayse	cortays[y]e.
486. fyrst	fyrst[e].
505. þys	[h]ys.
510. pene on a day	pene a day.
523. resonabele	resnabele.
524. pray	pay.
527. nw	nw[e].
529. þe day of date of	þe [date] of [day] of.
532. sade (*with stroke at foot of* d, *belonging to an original* y)	
hen	he[m].
533. longe (*altered from* ȝong)	
538. & & hit	& hit.
542. meyny	meny.
543. owe	[a]we.
544. reprene	repren[y].
547. lowe	l[a]we.
557. on (*MS.* om, *changed by the scribe to* on, *though the third stroke still clear*)	o[n].
558. wanig (*with mark on* i)	wani[*n*]g.
564. ask	ask[e].
565. louyly	l[e]uyly.
572. calle	calle[d].

MS. Readings.	*Emendation in Text.*
581. welnygh (*the link between* g *and* h *resembles* a)	
586. long	long[e].
596. *per*termynable	p[*re*]termynable.
616. lere	[h]ere.
635. ȝys (*the* s, *though nearly obliterated, can still be read*) hym . . . fyrst	h[e]m . . . fyrst[e].
649. out out of	out of.
656. wythi*n*ne	wyth in.
672. i*n*-oscente ; saf & ryȝte	i*n*-oscen[c]e ; saf [by] ryȝte.
673. *þus* *þus* I	*þus* I.
675. fate	fa[c]e.
678. hyȝ hylleȝ	hyȝ[e] hylle.
683. step	step[pe].
688. meȝbor	[n]eȝbor.
690. oure con	oure[Koyntyse hym] con.
698. seȝ	s[y]ȝ.
700. sor	[f]or.
701. com	com[e].
702. tryed	[c]ryed.
709. quo con	quo [so] con.
714. touth	tou[c]h.
715. hy*m*	h[e]*m*.
733. makelleȝ	ma[s]kelleȝ.
735. heuenesse clere	heuenes s[p]ere.
739. ryȝtywys	ryȝtwys.
752. carpe . . . p*ro*-perteȝ	carpe[d] . . . p*ro*pert[y]ȝ.
757. makeleȝ	ma[s]keleȝ.
768. & pyȝt	[He] pyȝt.
778. maryag	maryag[e].
786. forty þowsande	forty [fowre] þowsande.
788. Johñ (*so all except* 383, 818, Joñ ; 984, Jhoñ; 1020, Jhñ)	

MS. Readings.	*Emendation in Text.*
791. hyl (l *corrected from some other letter*)	
792. o (? *MS.* u)	
792. Jlrm̄ (*and so throughout except* 804, Jhrm̄; 816, Jrlm̄; 829, Ilrm̄. *This form of spelling may be due to a misreading of* Jhrm, *due perhaps to analogy with* Jhs = Jesus)	
799. gystle3 (s *faintly changed to* l)	gy[l]tle3.
800. felonye	felone.
802. men	[n]e[m].
803. query	quer[e].
804. Jhrm	*Jerusalem*.
815. lomp	lom[b].
817. *Jerusalem*	[*In*] *Jerusalem*.
825. wro3t	wro3t[e].
829. swatte	sw[e]te.
830. þare (a *altered from* e)	
836. sayt3	sa3.
843. masklle	mask[e]lle.
848. non o*þer*	[n]o*þer*.
856. þa	þa[t].
860. n (*blot on preceding letter*)	[o]n.
861. loube	lou[*m*]be
865. talle (*but on the bottom of the previous page the catchwords are given as follows:* Leste les	tale.

MS. Readings.	*Emendation in Text.*
yow leue my tale farā[de])	
874. laden	l[e]den.
892. þay	þa[t].
905. amo*n*g	amo*n*[c].
911. blose	[w]ose.
912. vayl	vayl[e]
918. won	won[e].
932. & I	I.
934. g*r*aco*us*	g*r*ac[*t*]o*us*.
945. lompe	Lom[b]e.
958. fresch	f[l]esch.
961. *By an error, this verse begins a new section in the MS.*	
977. wolde no	wolde [I þ*er*] no.
985. John (*the* o *has been added afterwards, cp.* 1020)	
997. As þise	As [John] þise.
998. name	name[ȝ].
999. fyrst	fyrst[e].
1000. fyrst	fyrst[e].
1004. þryd	þryd[de].
1007. rybe	[sarde].
1014. jacy*n*gh.	jacy*n*gh[t].
1015. gentyleste	[try]este.
1017. bent.	b[r]ent.
1018. o jasporye (*between* o *and* j *there are traces of what may be an added* f, *rather above the line, in a different, probably later hand*)	
1020. Jhn (*cp.* 985)	J[o]hn.
1030. Twelue forlonge space er	Twelue [þowsande] forlonge er

MS. Readings.	*Emendation in Text.*
1036. rych	rych[e].
1041. byrþ whate3	byrþ[e]-whate3.
1046. self . . . lombe ly3t	self[e] . . . lom[p]e-ly3t.
1050 ly3t	[s]y3t.
1058. a	a[s].
1064. saker-fyse (*hyphen indicated by* : *in MS.*)	
1068. an vnde3	an-vnde[r].
1076. self	self[e].
1083. baly	ba[y]l[e].
1084. fasure (s *altered from* l)	
1097. enpresse	enpr[y]se.
1104. *wyth*outen delyt	*wyth* [gret] delyt.
1108. liure3	liure.
1110. lombe (*a dot on third stroke of* m)	
1111. glode	g[ol]de.
1112. wede3	wede.
1117. þat hys	þat [þer] hys.
1133. hys	hys[e].
1170. brathe (*the* h *appears to be due to the correction of* þ, *resembling* y, *to* h)	brat[h]e.
1179. quyke3	quyke.
1185. *inf*	if.
1186. styke3	st[r]yke3.
1190. geuen	g[y]uen.
1196. mo3ten	mo3te.

II. EXPLANATORY NOTES.

1–2. The opening lines of the poem have been variously interpreted, the main difficulty being the words 'to clanly clos.' 'Clos' seems to be the O.F. clos, *i. e.* enclosed, set. Such an interpretation must necessitate taking 'to' as 'too.' The underlying thought may be illustrated by Cromek's Nithsdale Song:

> 'She's gane to dwall in heaven, my lassie,
> She's gane to dwall in heaven;
> Ye're owre pure, quo' the voice of God,
> For dwalling out o' heaven.'

Grammatically there is nothing against the possibility that 'clos' = close, *i. e.* to enclose, and that the phrase 'to clanly clos' is gerundive, *i. e.* for setting nobly. The lines would then mean: 'Pearl so pleasant as to please the Prince for setting radiantly in the glorious gold (*i. e.* heaven)'; cp.

> 'He [*i. e.* the gemstone] is idon i*n* heouene golde,'
> ('A Luue Ron,' l. 181, 'Old English Miscellany' E.E.T.S. 1872).

The strangest of all comments is that of O., who suggests a possible 'secondary allusion to the maiden's tomb,' adding that 'the poet may have provided costly sepulture for the child,' though he aptly quotes from 'Ipotis':—

> 'The feorþe heuene is gold iliche,
> Ful of precious stones riche;
> To Innocens þat place is diht;'

cp. also 'The Boke of Brome,' p. 27, ll. 69–71.

As regards the phrase 'to prynces paye,' cp. the refrain of the last five stanzas, and especially the last line of the poem; here probably = 'fit for a prince' (with anticipatory suggestion).

The construction with the split infinitive ('to clanly clos') ld cause no difficulty, cp. *e.g.* to lelly layne, 'Gawain' 3; but 'clos' as adj. gives, I think, the poet's meaning.

. **Oute of Oryent;** the best pearls came from the Orient, ., the Indian seas; cp. Chaucer, 'Legend of Good men,' Prologue 221:

> 'Of oo perle, fyne, oriental,
> Hire white coroune was ymaked al.'

ardyly: cp. 'hardyly,' 695.

. **her.** I have carefully avoided using the feminine pron in my rendering of the opening of the poem; the gory should reveal itself gradually; hence 'her precios e' = 'a gem its peer'; 'I sette hyr sengeley in syn-[i][e]re,' l. 8 = 'I placed my pearl apart,' *etc.* It must be ne in mind, however, that the feminine pronoun would strike a medieval reader as in modern English. At the ne time it is noteworthy that the poet frequently uses the efinite 'hit,' *e.g.* ll. 10, 41, etc.

. **smal.** Here we have probably no suggestion of the se of 'slender' as applied to a woman, but rather the use the word with special reference to the pearl, which is cribed as little and round, as though the epithet 'smal' ; expressive of the special characteristic of the pearl, as pared with other stones. From this sense it is trans-ed in l. 90 to the transfigured child. Indeed, the poet phasises in 'Cleanness,' ll. 1117–18, that the charm of the rl is quite independent of its material value, 'þaȝ hym derrest be demed to dele for penies.'

. **sengeley,** *i. e.* seng(e)le + y = sengel-y; cp. sengel, awain,' 1531.

wng[u]l[e]re; MS. synglure. The reading proposed in text explains the scribal error, and restores the right thmical movement of the line; cp. 'synglerty,' 429 bb. = syngulerté).

. **erbere:** not an arbour, in the ordinary modern sense, garden, literally 'herb-garden'; O.F. herbier. The poet inking of the grave-yard as a garden.

11. **'I dewyne, for-do[k]ked of luf-daungere**
Of þat pryuy perle wyth-outen spot;'

it has been objected (Athenæum, 1891, No. 3328) that m change of MS. 'fordolked' into 'fordokked' is of question able propriety; on the other hand, Prof. Kölbing ('Englisch Studien,' 1891, p. 269) approved of it, quoting from Wycli 'Select Works,' III. 180, 'þei docken goddis word.' Man instances might be adduced illustrative of the scribal *lk* fc *kk*, and *l* for *k* (cp. 'lyþe3' = 'kyþe3,' 369), but more import ance is to be attached to the syntax of the passage, whic favours 'fordokked' as against 'fordolked,' or 'fordolled'; the first 'of' (indicating the agent) = 'by'; the second intro duces the indirect object dependent on 'fordokked.' 'Lu daungere' = 'Love's domination,' *i.e.* 'God's Will.' Th lines have evidently this force:

> 'I pine, robbed by Love's severing power
> Of that privy pearl without a spot.'

'Daunger' personifies the power that keeps the lover fro the beloved.

Some such passages as the following from the 'Romaun of the Rose' were doubtless in the poet's mind; I quo from the Chaucerian version:

> 'Thus day by day Daunger is wers,
> More wonderful & more divers,
> And feller eke than ever he was;
> For him full oft I sing, alas!
> For I ne may not through his ire
> Recover that I most desire.'
>
> . . . . . .
>
> 'For want of it I grone & grete
> But Love consent another tide
> That ones I touche may & kisse,
> I trow my paine shal never lisse.'
>
> . . . . . .
>
> 'And Daunger bere erly and late
> The keyes of the utter gate' (ll. 4101–208).

my mind, all question on the matter is settled by the that the poet himself interprets the meaning of these rds in l. 273, '& þou hat3 called þy wyrde a þef.' 'For-ked' implies the idea of 'robbed, despoiled by a thief.' where else has the poet called his fate a thief. N.E.D. ggests 'for-dolled.'

22. **pryuy:** O.F. privé, 'intime' (cp. privy seal, etc.), ce 'one's own.'

27. **dot3:** finite verb, not auxiliary = 'serue3'; cp. 331.

rych: infinitives of verbs ending in *ch* do not take *e*; 'bysech' 390, 'rech' 333, 'fech' 1158, etc.

rrange has here almost the sense of 'thick and fast,' the a being that of closeness.

29. **sange:** cp. -songe, 529.

30. **stylle stounde:** literally, the still time, the silent hour.

31. **fele:** I still hold that here we have a pregnant use of word, though it is difficult to find an exact parallel; it not necessary to understand 'sanges,' nor (with Prof. lbing) to add 'thoughtes' before 'fele'; the common rsonal use of 'fele,' without substantive, is here simply nsferred to the non-personal use.

32. **To þenke hir color so clad in clot:** syntactically the aning of the line is 'In thinking,' etc., *i. e.* as I thought. r this use of 'to' with the inf., cp. l. 1158.

33. In spite of the unusual mark on the first stroke, that ms to make the reading 'iuele,' I believe that the poet ote 'myry mele,' *i. e.* a merry theme (namely, my spotless arl). The phrase 'a merry meal' is not uncommon in ddle English, as also 'a sorry meal.' N.E.D. refers se phrases to the ordinary sense of 'meal,' repast; I ch doubt the correctness of this. In O.E. we have l = talk, speech, and mælan, to speak. The latter, in form 'mele,' is very common in M.E. In O.N. mál is ell-known word for talk, tale, narrative. I do not think shall go far wrong in identifying 'mele' in the phrases der discussion as referable to O.E. mæl.

25. **spyse3:** cp. sp[e]ce (MS. spyce), 235.

25–36. Cp. 'And from her fair and unpolluted flesh
May violets spring;' ('Hamlet,' V. ii.)

'And from his ashes may be made
The violets of his native land.'
('In Memoriam,' XVIII.)

26. **rot,** to be distinguished from 'rote' (O.E. rotian), 958; cp. 'Cleanness' 1079:

'Ther wat3 rose reflayr where rote hat3 ben euer.'

27–8. Cp. 'Romaunt of the Rose,' ll. 1577–8:

'Agayn the sonne an hundred hewes,
Blewe, yelowe, and rede.'

29. **fryte:** cp. frytе3, 87; dystryed, 124.

fede: it is to be regretted that this important word ha not received attention at the hands of the lexicographers it is obviously distinct from 'fade' (cp. fate3, 1038), and i still used in parts of Lancashire for 'blighted,' 'putrid, especially of fruit and flowers; it certainly corresponds t the past part. of O.N. feyja, to let decay (ē = O.N. ey; cp strēmande, 115); cp. fúinn, rotten; fúi, rottenness (cp. V pu, to stink).

I have suggested that the famous refrain,

'The flowers of the forest are a' wede awa'.'
(cp. Scott's 'Minstrelsie')

was originally an alliterative line:

'The flowers of the forest are a' fede awa'.'

The word can be traced elsewhere in Middle English poetry.

31–2. 1 Cor. xv. 34–8: cp. also John xii. 24.

34. **fayly:** cp. bayly, fayle, 315; vayl[e] or vayl[y], 912; cp. stanza XCI.

38. **erber** is not in apposition with 'spot,' as O. suggests the 'erber' being the garden, and the 'spot' the particular place where the child is buried.

39–40. The high season in August when corn is cut with keen-edged hooks is evidently a reference to Lammastide

harvest festival on August 1, at which loaves were secrated made from the first ripe corn. In fact, the poet ms to state that it was the festival of the cutting of the n for this very purpose. I do not see anything in favour O.'s theory that the festival referred to is that of the umption of the Virgin on August 15. The spiritual nificance of this reference to the festival of the harvest nects itself with the earlier references to wheat and all its notations.

11. I owe to Dr. Craigie the suggestion that 'huyle' here, lle' 1172, and 'hyul,' l. 1205, which phonologically must differentiated from the ordinary word 'hill,' represent the ncashire 'hile,' a clump or cluster of plants. 'Rush-hile,' tten 'rysche-hylle,' is given in the 'Catholicon Angl.' the nineteenth century it appears as 'rush-aisle.' See o 'hile' in Cunliffe's 'Rochdale Glossary,' 1886. No mology for this word has been proposed. It seems to possibly the M.E. representative of an O.E. word corre- nding to German hügel, a mound, Goth. hugils; cp. N. haug, a cairn; English how. The root idea of all se words is that of 'high.' The cognates of the English ll' are Lat. collis, celsus, Eng. holm.

43. This is evidently a direct reminiscence of 'Romaunt the Rose,' ll. 1367–77:

> 'Ther was eek wexing many a spyce,
> As clow-gelofre, and licoryce,
> Gingere, and greyn de paradys,
> Canelle, and setewale of prys,
> To eten whan men ryse fro table,'

ere the French has:

> 'Où vergier mainte bone espice,
> Cloz de girofle et requelice,
> Graine de paradis novele,
> Citoal, anis, et canele,
> Et mainte espice délitable,
> Que bon mengier fait après table' (ll. 1349–54).

gromylyoun : O.F. gremillon (? gromillon), a diminutive o 'gremil,' whence 'gromwell,' lithospermum. It is note worthy that in the Middle Ages it was believed that the see of the gromwell resembled a pearl in form.

The derivation of the word is unknown, but O.F. fifteenth century forms such as 'grenil,' as N.E.D. points out, per haps exhibit some popular etymologising approximation t 'grain.' Chaucer's 'graine de paradis' may well hav suggested this spice.

44. **pyonys :** again a flower the seed of which was a spice it was evidently suggested by the list of spices in th 'Romaunt.' The point is not that the peonies were ranke in beauty with roses and lilies, as O. notes, but that w are dealing here with a list of medieval herbs growin on the mound, all these herb-spices being of medicina effect. That the sight was beauteous to behold follows a a matter of course.

46. Cp. 'Cleanness,' 1079, quoted in Note on l. 26.

3et : in addition ; cp. l. 215.

51. **deuely :** we have evidently here a special use of th dialect word 'deavely,' usually applied to a lonely an unfrequented road, used in its literal sense of 'deaf-like cp. the use of 'deave' in the sense of 'to stupefy' ; c Latin surdus : The grief that dinned in his heart was de to reason. There is no need to change the text and rea either 'de[r]nely' or 'de[r]uely.'

dele : rare in the sense of the clamour of grief ; cp. l. 33 'dyne of doel.'

53, 4. **penned :** MS. spe*nn*ed ;

fyr[c]e : MS. fyrte. I accept these two emendations Dr. Holthausen (Herrig's 'Archiv,' 90).

56. **wra3te :** cp. 'wro3te,' 525.

59. **slepyng-sla3te :** cp. 'Patience,' 192 :

'I*n* such sla3tes of sor3e to slepe so faste.'

61. The stanza reminds one strikingly of 'In Memorian XII. :

'Lo, as a dove, when up she springs.'

71. **webbe3**: probably a reference to the wall tapestries of e Middle Ages.

79. **glode3**: probably the bright shining clouds; cp. Nor- gian glott, an opening, a clear spot among clouds. In kobsen's work on the Norse element in Shetland-speech Det Norröne Sprog paa Shetland,' Copenhagen, 1897) find the following illustrative usages :—

'gloderek (*Fetlar*); a large dark cloud with whitish top, rough which the sun shines: gloderet, glodere, *adj.* (of e air), filled with whitish clouds, the sun shining through, med from gloder (also glod), hot and sudden sunshine tween showers ("the sun was out in a gloder").'

The word 'glod' is connected with O.N. glaðr, bright, ining (applied to the sky, weather, etc.). In the present ssage 'glode3' must mean bright shining clouds, and spaces p. sunne-beme3, with which they are contrasted, l. 83).

'Glade,' an open space in a wood (cp. Skeat, under 'glade'), a variant form, but it is noteworthy that Beaumont and etcher ('Wildgoose Chase,' V. iv.) use the provincial form lode' (unnecessarily changed by editors to 'glade') for e open track in a wood, particularly made for placing nets r woodcocks (cp. Halliwell):

'Bless me, what thing is this? two pinnacles
Upon her pate! Is't not a glade to catch woodcocks?'

the old dictionaries 'to make a glade' is generally ossed 'colluco,' which the Latin lexicographers explain: succisis arboribus locum luce implere.'

The Middle-English instances and uses of the word 'glode,' culiar to the alliterative poems, have not yet been in- stigated. I have noted the following four examples:

(i) 'As it com glydande adoun on glode hym to schende.'
('Gawain,' 2266.)

(ii) 'Hit hade a hole on þe ende, & on ayþer syde,
& ouer-growen with gresse in glodes ay where.'
('Gawain,' 2181.)

(iii) 'Than bowes he to þe baistall · & brymly it semblis,
Gedirs of ilk glode grettir & smallire.'
('Wars of Alexander,' 1334.)

(iv) 'So was þe glode with-in gay, al with golde payntyde.
(Erkenwald, 75.)

(i) = the bright turf; (ii) bright patches; (iii) open forest spaces; (iv) the bright space (within the coffin in 'Erkenwald').

Radically connected with 'glod' is M.E. gladene. In the 'Wars of Alexander' ('a gladen he waytes,' 131) gladen seems to be used in the secondary sense of 'a lucky moment' (*i. e.* a bright sky, an auspicious time); cp. Skeat, 'Wars of Alexander.'

80. **schynde:** cp. schyned, 'Cleanness,' 1532; similarly rysed, 'Gawain,' 1313, 'Cleanness,' 971, etc.

81. **grauayl:** cp. vessayl, 'Cleanness,' 1791; metayl, chapayl, 'Gawain,' 169, 1070; [**I**]; I have accepted Holthausen's suggestion, the insertion of [I] before 'on' improves both the rhythm and the syntax of the line; cp. 363, 977.

83. **blo & blynde:** literally 'pale and blind'; note the omission of the auxiliary before 'bot.' Icel. blindr is similarly used in the sense of 'dark.'

86. **garten:** for the pl. after 'adubbemente,' cp. fordidden, 124; the collective idea of the word, or the plural words intervening, may easily account for the usage.

89-96. Evidently a reminiscence of the 'sweet song' of the birds in the garden of the 'Romaunt of the Rose'; cp. the Chaucerian 'Romaunt,' ll. 482-508, 655-694.

97. **dubbet** = dubbed; t = d, *passim;* cp. stanza LIX, etc.

103. **fei[r]er:** usually fayr; cp. ll. 46, 88, 1024.

105. **reuere3:** *i. e.* river-banks, to be distinguished from 'reuer,' 1055.

107. 'I came to a water that cut along the shore,' *i. e.* that divided the strand. Schore, 'the boundary or edge cut off'; cp. scor-en, p.p. of sceran, to cut. See Note on 'schorne,' 213.

09. **The dubbemente:** possibly the poet wrote 'thadubmente,' *i. e.* 'the adubbemente' (cp. þacces, 'Patience,' = þe access), but the aphetic form is found in Old ench.

10. **bene:** cp. bene, rhyming with sene, by-dene, [e]ȝhen, ; to be distinguished from bayn, 807; cp. N.E.D. 'been.'

11. **swangeande:** cp. longeyng, 244; longyng, 1152. The nn 'swonghe,' in 'Allit. Troy Book,' 342, adduced by O., un error, duly corrected by the editors in their Glossary, 'swoughe.'

13. Cp. Chaucerian 'Romaunt of the Rose,' ll. 125-7:

> 'Tho saugh I wel
> The botme paved everydel
> With gravel, ful of stones shene,'

ere the French version has

> 'Le fons de l'iaue de gravele' (l. 121).

115. **stroþe-men:** much ingenuity has been misspent on roþe'; it is probably identical with the Scottish strath, valley through which a river runs' (cp. Lang-stroth-dale, Yorkshire); cp. stroþe-rand, 'Gawain,' 1710. Stroþe-n = dalesmen. The vowel indicates a district south of e Tweed, and the Yorkshire place-name is very significant. The earliest date quoted for 'strath' in N.E.D. is 40.

124. **for-didden:** cp. garten, 86.

126. **bred-ful:** cp. brurdful, 'Cleanness,' 383.

131. **wayneȝ:** cp. vayned, l. 249.

136. **þo Gladneȝ glade:** the poet, with his mind full of the rden of the 'Romaunt of the Rose,' is here thinking of ame Gladness, and personifying the joyous scene as Joy. ence it is that 'þo' must be taken as the fem. acc. sing. ne incongruity of 'gladness' and 'glad' is thus reduced; . 'Romaunt,' ll. 745–58, and 847–78. Gladness (French ésce) is the wife of Sir Mirth (Déduit).

137. **Paradyse:** cp. 'Romaunt of the Rose,' ll. 647–8:

> 'For wel wende I ful sikerly
> Have been in paradys erth[e]ly.'

139. **I hoped:** I thought; 'hope' is frequently used thus in Early English; so also l. 142.

140. **'By-twene [mereȝ] by [Myrþe] made':** MS. 'By-twene myrþeȝ by mereȝ made'; the scribe had, I feel sure, transposed 'mereȝ' and 'myrþe' (cp. 529), and having transposed them, naturally wrote 'myrþeȝ' for 'myrþe.' The poet was thinking of Déduit, the Lord of the Garden in the 'Romaunt of the Rose,' whose name is 'Mirth' in the English version. The following passage was in his mind—he had possibly the Chaucerian rendering before him:

> 'In places saw I WELLES[1] there
> In whiche ther no frogges were,
> And fair in shadwe was every welle;
> But I ne can the nombre telle
> Of stremys smale, that by devys[2]
> MIRTHE had don come through condys,
> Of which the water,[3] in renning,
> Gan make a noyse ful lyking' (ll. 1409–1416).

[1] cp. mereȝ, 140. [2] cp. deuyse, 139. [3] cp. water, 139.

142. **wore:** cp. 154, 232; ware, 151, 1027; were, 739; wern, 278.

145. **more . . . mare:** cp. wore, ware, 151, 154; wate, 502 wot, 47; abate, 617; bod, 62.

153–4. **I schulde not wonde for wo[þe]:** MS. wo; cp. 'Cleanness,' 855, 'Gawain,' 488; 'þe' omitted, owing to 'þer' immediately following.

154. **wore:** see Note on 142.

163. **Blysnande whyt watȝ hyr bleaunt:** 'bleaunt,' after O.F. bliant, M. Lat. blialdus, is in M.E. a kind of tunic or upper garment, or a rich stuff or fabric used for this garment. Our poet in 'Gawain' uses it, in l. 879, with reference to the

iff of a mantle 'of a brou*n* bleeau*n*t,' and again in l. 1928, h reference to a long garment, 'He were a bleau*n*t of ve, þat bradde to þe erþe.' What has the poet in mind the present line? He is obviously thinking of Rev. xix. 8, t datum est illi ut cooperiat se byssino splendenti et can-lo.' The earlier Wycliffite version renders 'And it is uun to hir, that she couere hir with whijte bijce shijnynge.' arl appears clad as a bride, and 'bleau*n*t' is used here for r attire or covering of white, the white byssus of the verse t quoted, and might even be used for the fabric of this rment. Byssus was vaguely understood by early English iters, and was used for fine and valuable substance, linen, tton and silk, later translated in the English Bible as ne linen.' The earlier Wycliffite version, in Luke xvi. , glosses 'biys' as 'white silk.' The point of the verse Rev. xix. 8 is that the 'byssus' is white and shining, d this our poet brings out well, 'bleau*n*t' suggesting e richness of the material of her array. See Note on 1197.

165. **schere**: the word here must be taken in close connec-on with 'schorne,' l. 213, and at first sight would seem to e from O.E. 'sceran,' to cut. N.E.D. differentiates the two ords, referring the former to 'sheer,' to make bright or ure, the latter to the p.p. of 'shear,' in the sense of 'newly t, so as to have a bright surface.' It is hardly likely that we ave here two distinct words. If they are from 'sceran,' to t, *i.e.* to cut into threads or some such necessary idea, e sense seems forced. But 'shorn' is nowhere else found plied to gold. Accordingly, I hold that we have here the cand. verb (cp. O. Swed. skǣra, to purify; O.N. skǣrr, right, pure) with *sk* modified to *sch* by the influence of .E. scīr, M.E. schire, pure; hence M.E. scheren (side by de with M.E. skeren) in the sense of 'to purify,' attracted M.E. sceren, to cut, with its p.p. schorn.

N.E.D. refers to this verb also 'schere3,' 107, but this I ke to mean 'cuts,' and not 'runs bright and clear.' nigge's view, adopted by O., that the meaning 'purify' is

impossible, since initial Scand. *sk* is in all cases preserve in these poems, is not decisive, because it is quite possibl that a verb *scǣran, adj. *scǣre, existed in O.E.

To sum up, the underlying idea of the word seems to b the refining of gold by fire.

167. **þere:** cp. þore, 562, þare, 1021.

170. **fonte:** the rhyme indicates that this is a *u* word, an cannot therefore be, as has been generally assumed, from O.E. fandian; cp. l. 327.

177. **vere3** (O.F. virer); evidently a Northern form; cp enveron, Barbour's 'Bruce,' 'Wars of Alexander,' etc. (*v* environ, N.E.D.); cp. dyscreuen : leuen : weuen, 68; N.E.D describes it as 'of obscure origin.'

178. **vysayge:** (?) cp. 'grauayl,' 81.

179. **a[s]tount:** *i.e.* astoned; MS. atou*n*t; the alliterative strength of the line perhaps warrants the emendation; cp stowned, 'Gawain,' 242, 301; 'Patience,' 73; stonyed 'Gawain,' 1291.

185. 'I trowed that that sight was spiritual.'

porpose: not, as is usually taken, in the sense of 'intended meaning or purpose,' but 'that which is set before one vision.' Cp. proposition, in the sense of 'presentation' looves of proposicioun = shew-bread.

187–8. Cp. Juliana Barnes's 'Treatise': 'And now take hed if your hawke nymme the foule at the ferre syde of the ryver,' etc. Morris misses the metaphor, rendering 'chos 'was following, was seeking,' and 'at steuen,' 'within reach of discourse'; the phrase means, I think, 'at a fixed spot, 'within reach,' a hawking term, corresponding to the hunter's 'at bay'; 'steven' in Early English denotes not only 'voice, but also 'appointed place,' cp. O.E. gestefnian; for 'stalle, to fix, in the sense of 'to hold secure,' preceded as here by 'chose,' cp.:

> 'Whenas thine eye hath chose the dame,
> And stalled the deer that thou would'st strike.'
> ('The Passionate Pilgrim,' XIX.)

erroneously, it seems to me, glosses 'at steuen' as 'by aking, calling.'

89. Cp. Note on l. 463.

90. **seme sly3t:** **seme** corresponds to the Icel. form mi,' used in composition, cp. sæmiligr, sæmileikr, ived from the adj. sæmr, becoming, fit. Cp. l. 6.

96. **by-dene:** no new light has been thrown on the origin he word (cp. Curtis, 'Clariodus,' 1894, § 239); the rhymes this stanza, contrasted with XXV, LXXX, seem rather to our Prof. Skeat's suggestion, dēne (= dœ̄n), Northern of 'do,' as against Dr. Murray's, ene (= O.E. ǣne).

97. **beau mys:** Morris read 'uiys,' but later accepted my dering, 'Academy,' Vol. xxxix. p. 602. 'Mys' = 'amys.' s just possible that the poet wrote 'beu amys.' 'Mys' 'amys') I take to be ultimately derived through O.F. l Low Lat. (probably some such form as Low Lat. amicia) m Lat. amictus, an upper garment, in contradistinction an under-dress. This is borne out by the Wycliffite use amice,' Is. xxii. 17, where 'quasi amictum' is translated an amyse.' The ordinary usage of the word is for the lesiastical garment of white linen folded diagonally, n by celebrant priests, formerly on the head. A like rd, derived from a different origin, O.F. aumusse, aumuce, loubtful source, probably German, with the Arabic article ' prefixed, was also applied to 'an article of costume of religious orders made of, or lined with, grey fur.' This rd, as far as form is concerned, may have reacted on former word.

n the later Wycliffite version 'amyt' rendering 'capitium,' . xxxix. 21, is in form directly due to O.F. amit.

Accordingly, 'mys' or 'amys' in the present passage is d by our poet in the sense of 'upper garment.' The is not a repetition of l. 163, where the reference is the general array; here the poet is coming to details. e outer garment to which he refers is not only gleam- white, but is also richly adorned with pearls, is n at the sides, and has long hanging laps. It came

over the kirtle, and was worn especially as a mark rank.

One cannot resist a reference to Milton's lines,—

'Morning fair
Came forth with pilgrim steps in amice gray.'
('Par. Reg.' IV. 427.)

O. actually changes 'beau mys' in his text to 'b[leaur of biys],' making the poet repeat l. 163. It is hardly neces sary to detail all the objections to this unfortunate tamperin with the text and with the poet's thought. See Note on l. 16

201. **lappe3 large:** as I pointed out, 'lappe3' must mea here 'sleeves,' not, as Morris interpreted, borders. Th reference is to the long hanging sleeves falling from th surcoat, a mark of fashion at this period. 'Large,' *i.* ample, suggests not only fulness, but also length, and used much as the more common word 'side,' with referenc to drapery which extends far down; cp. 'Winner and Waste dated 1352, ll. 410-12, where the long flowing sleeves a spoken of disparagingly, as the new fashion:

'Now are þay nysottes of þ^e^ new gett, so nysely attyred
With [si]de slabbande sleues, sleght to þ^e^ grou*n*de
Ourlede all vmbtou*r*ne wi*t*h ermyn aboute.'

But even at an earlier date sleeves were the object disparagement, cp. Wright's 'Political Songs' (*c.* 131 p. 255:

'For Pride hath sleve, the lond is almusles.'

Our poet deems it fitting that this mark of high rank shou be associated with Pearl transfigured. She is now of t Court of Heaven, and leads a 'ladyly lyf,' 774. Simila in 'Morte Darthur,' Fortune as a duchess has a surcoat silk 'with ladily lappes the lenghe of a 3erde,' 3254. In t illustrations of the MS. these long hanging sleeves appear

203. **cortel:** *i.e.* the under-dress; its hem, which bordered with pearls, is lower than the surcoat; s Note on l. 217. 'Cortel' = 'curtel.' O.E. cyrtel, kirtle,

95–8. Cp. Note on l. 1186.

97. **hi3e pynakled:** the poet is evidently alluding to a ll crown, suggestive of the crown borne by the Virgin by the virgin brides. Thus in the 'Trentalle Sancti gorii' we have:

> 'He sawe a fulle swete syghte:
> A comely lady dressed & dyghte,
> That alle þe worlde was not so bry3t,
> Comely crowned as a qwene,'

the lady is taken to be Mary, Queen of Heaven. The owne' in 'Pearl' anticipates l. 415; cp. ll. 450–6. Revelation it is the elders who have the crowns, but in literature and art the crown is one of the symbols he Virgin (cp. Mrs. Jameson's 'Sacred and Legendary .). Our poet, while, no doubt, having this in his mind, et all the same influenced, it seems to me, by the ription of Reason in the 'Romaunt of the Rose':

> 'And on hir heed she hadde a crown,
> Hir semede wel an high persoun;
> For rounde environ, hir crownet
> Was ful of riche stonis fret.'
> (Chaucerian Version, ll. 3201–4.)

99. **werle:** this word, so far as I know, occurs nowhere and its history is doubtful. It is possible, as Prof. hausen has suggested (Archiv, 90) that it may repre- an O.E. *werels = O.N. vesl, attire. The meaning of word is difficult, but the idea is probably 'covering, l-dress,' and the reference is to the kerchief usually worn the crown; cp. 'Wars of Alexander,' l. 5249, where en Candace wears

> 'A crowne & a corecheffe clustert with gemmes.'

line really means 'She wore no other covering upon her l'; and 'werle' seems to catch up the first line of the za. The absence of the kerchief betokens maidenhood.

k

It is not necessary to change the text. O.'s 'herl which occurs in 'Gawain,' l. 190, in the sense of 'filame of hair,' will not improve the line nor make any sens even though explained as an 'embraided fillet.'

210. **[h]ere [h]eke:** MS. lere leke, *l* resulting from tl fading of the downward stroke of *h*, or from a scribe omission to add the downward stroke, cp. 616; heke = ek a common spelling in M.E. The finite verb is omitte The line means: 'Her hair, too, all about her,' *i. e.* 'hangi loose.' The point of the line is that the hair was not held by a kell or hair-net; but that it was free, as became a brid The bride's hair was generally loose, and artists depicti the Marriage of the Virgin indicate this. Cp. Spense description in his 'Epithalamium':—

'Her long loose yellow locks.'

hyr vmbe-gon: (was) gone about her; *i. e.* hung about h neck. 'Vmbe-gon' is little more than 'vmbe,' and is parallel use to the more idiomatic 'vmbtourne,' whi probably suggested the use; see my Note, 'Winner Waster,' l. 412. 'Vmbe-gon' is certainly not, as O. takes a pres. pl., reading '[h]ere–leke,' in the sense of 'locks hair (?),' for which there is no authority.

212. **whalez bon:** cp. 'Winner & Waster,' l. 181:

'Whitte als the whalles bone.'

It was trisyllabic even in Shakespeare, cp. 'L.L.L.' V. 332:

'To show his teeth as white as whales bone,'

so F. 1: whale his bone, Fs. 2, 3, 4.

213. **schorne:** see Note on l. 165.

215–16. The force of these words must be taken in co nection with the sun-like radiance of her whole figure; c ll. 165–6. 'Depe' has reference to her intense glowi beauty, used very much as Milton's 'glowing viol 'Lycidas,' l. 145. 'Colour' is used here in the sense

uty,' as in other passages in the poem, cp. ll. 22, 753; unnot imply, as O. maintains, a ruddy hue, for her ' has been described as whiter than whalebone, l. 212. lines mean: 'Moreover, her glowing beauty had no of (*i. e.* was richly bedecked with) precious pearls on he borders of her robe,' anticipating, however, the one t pearl that adorned her person.

77. **poyned**: the MS. is correct, and there is no reason ampering with the text. Dr. Craigie has kindly sug- ed to me that 'poyned' is the O.F. poignet, wrist-band, N.E.D. under 'poignet.' Pinson's edition of the mptorium Parvulorum' gives the spelling 'ponyed.' ne reference is evidently to the wrist-bands of the long ow sleeves of the kirtle, as opposed to the hanging ets of the surcoat.

0. **uesture**: no mere repetition of the fact that the dress white. Here 'uesture' takes in the whole array, ding the pearls. Then comes the mention of the ornament of the 'uesture,' namely the 'wonder perle.'

4. **malte** (inf.), cp. malte, 1154: 'Þy mersy may malte eke to spare,' 'Cleanness,' 776, 'make þe mat*er* to malt mynde wyth-i*n*ne, 1566; 'to malte so out of memorie,' enwald,' 158; the form of the inf. 'malte' seems to dialected variant of O.E. meltan, mealt, due perhaps onfusion of the strong verb 'melten' with the weak lten.'

9. **py[ec]e**: MS. pyse; Morris, p[r]yse, but the rhymes ce,' 'nece,' require 'pyece'; similarly MS. 'spyce' in 5 is emended by me into 'sp[e]ce,' the correct form of word (O.F. espèce). Cp. Shakespeare's use of 'piece':

Thy mother was a piece of virtue' ('Tempest,' I. ii. 56).

1. **heþen in-to Grece**: cp. 'þe gayest i*n*-to Grece,' wain,' 2023.

6–7. Compare 'Awntyrs of Arthur,' l. 626:

Scho caughte of hir coronalle, *and* knelyd hy*m* till*e*.'

243. **by myn one :** by me alone, by me so lone. There w in M.E. an idiom of 'one,' preceded by the possess pronoun in the sense of 'lone, solitary, alone,' thus :

'to kayre al his one' (Gawain,' 1048).

'we bot oure one' ('Gawain,' 1230 ; cp. 2245).

'Onely' is still used in the sense of 'lonely' in Lancashi *e. g.* :

'Mon, aw'm *onely* when theaw art'nt theer.'
(Waugh's 'Lancashire Songs.')

ny3te : cp. 'na3te,' 1203.

245. **agly3te,** *i. e.* a (pref.) = away, + glīa, to shine (c of . . . leme, 358); cp. gly3t, 114; used in the sense 'blinked,' 'Gawain,' 842, 970; 'Patience,' 453; a 'squinted,' gliet, gleyit, 'Dest. of Troy,' 3772, 3943, 399 the spelling with 'y3' conforms to the rhyme of the stanz cp. sorquydry3e, 309.

249. **vayned,** cp. wayne3, 131 (for *v*, *w*, cp. vyf, 7 veued, 976) ; the rhyme attests the existence of the wo though in other passages 'wayne' may be an editorial er for 'wayue' (cp. 'Gawain,' 'Allit. Poems,' 'Wars Alexander,' *passim*) ; it is probably a parallel Engl formation to O.N. vegna (O.E. *wegnian), to cause move.

250. **del :** cp. pref, 272.

252. **juelere :** the 'merchant-man, seeking goodly pea of the Parable is indicated, Matt. xiii. 45.

254. **y3en graye :** gray was the favourite colour in Middle Ages, and is often referred to in the 'Romaunt of Rose,' the romances, Chaucer, etc. See N.E.D. un 'gray,' and Skeat's note on Chaucer's Prologue, 152.

255. **set on hyr coroun :** the implication is that she is re-assuming her royal rank, and is about to speak with seri authority.

259. **cofer :** cp. 'Cleanness,' 310, 339.

nte: *i. e.* clenched, referring to the iron bars riveted on coffers of the Middle Ages, so as to make them strongis for the keeping of treasure.

9. **rose**: the word calls up all the associations of the maunt of the Rose'; there was something even more ous than the Rose of the Earthly Paradise, namely, the ed Pearl of Heaven!

3. Evidently referring to ll. 11–12.

4. **o3t of no3t**: something of nothing; evidently erbial.

2. **don out of dawe3**: *i. e.* deprived of days, that is, of 'A-dawe,' as an adv., = 'of dawe.' The full phrase iues dawe' is also found.

3. **ma feste**: not 'make a feast,' but in the sense of the ch 'faire fête,' to make merry, to rejoice.

9. **to passe**: in respect of passing, *i. e.* as to passing; to þenke,' l. 22; 'to fech,' l. 1158.

5. **hy3te**: due to O.E. heht, treated as weak verb; cp. ; cp. 'hy3t,' 'Gawain,' 1970; pres. 'hete,' 402; p.p. t,' 'Cleanness,' 714; 'hette,' 'Gawain,' 540.

6. **dy3e**: cp. 'dyed,' 705; 'de3e,' 'Gawain,' 996; 'de3en,' ..

7. **westernays**: this word cannot be another form of tern ways,' as Morris suggested, deriving it from O.E. te,' barren, empty; 'wēstern,' a desert place. Had he ested the ordinary word 'western' as its first component, suggestion would have been plausible, but the ending of word cannot be connected with 'ways,' although the l is used as an adverbial ending in M.E.; here, however, rhyme requires a different sound, viz., the French *ais*, *eis*, or *és*. Now there existed in O.F. the word 'bestorner, rner,' 'to turn awry,' with its p.p. 'bestorne, bestornes, rneis,' 'turned awry'; its component parts are 'bes,' fix with the force of 'ill, badly,' and 'tourner,' to turn; p.p. 'bestornez' was used in a very special sense for a turned wrongly towards the west, instead of towards east; thus, a church of St. Benet in Paris was called

'saint Beneois li bestornez,' and its name is thus accoun
for by a fourteenth-century writer, 'quod ejus majus alt
tunc temporis spectaret Occidentem, cum ex ecclesiast
consuetudine Orientem spectare debuisset. Nunc contra
ratione dicitur S. Benoit le Bien tournee, quod ad Orient
translatum sit majus altare, cum instaurata est ecclesia.'

From the use of the word in the 'Romaunt of the Rose,' it
clear, too, that popularly the word was used with the idea
'turned towards the *west*.' It is an interesting fact that,
Teutonic languages, the equivalent for 'bestornez,' v
'wider-sinnes,' *i. e.* 'in a contrary direction' (cp. Icel. sin
a way, O.E. sīþ, O.H.G. sin), was used in exactly the sa
way for 'contrary to the course of the sun,' and in Northe
English it is this word which appears in the strange guise
'widishins' (as in the tale of 'Childe Rowland'). My opini
is that the poet of 'Pearl' tried to naturalise 'bestornez'
English by changing it to an understandable form, v
'westornays' or 'westernays'; it is to be noted that
required a *w* word for alliteration, and the sound of Fren
ez for rhyme; 'widishins' would have satisfied the allite
tion, but not the rhyme; it is doubtful, however, if this wo
was known to our poet. The line may be compared with
parallel from Middle High German,

'Den namen er widersinnes las,'

i. e. he read the name backwards, perversely.

One thing is quite certain, that the poet has transform
the O.F. bestorneis to suggest to English readers 'we
and all its connotations in popular lore. In recent tim
'to go west' has been revived among the soldiery, and h
gained new pathos. O., without any explanation, substitut
[*ó*] for *w*, in spite of the MS. reading, which is still furth
strengthened by the alliteration of the line.

309. **sorquydry3e**: cp. surquidre, 'Gawain,' 2457. T
indicates that the spirant is merely used for the purpose
an eye-rhyme.

313. **dayly**: the etymology of 'dayly' is probably O.

llier,' to sport; further, I would suggest O.F. 'dalle,' a
et; the earlier use of the word was, I think, 'to play
,e,' hence, 'to hazard words.' My note on 'bayly,' l. 442,
:lains that here 'dayly' represents the pronunciation of
:ouillé, rhyming with 'bayle,' 'fayle,' and 'consayl.' This
what one would expect from 'dallier,' which should give
forms in M.E., 'dayle' and 'dalye'; the scribe has
nded the two in his spelling 'dayly.'

220. **keue** = *O.N.* kefja: see 'sete,' 1201. I see no difficulty deriving 'keue' from O.N. kefja. This source is not only ar in respect of this passage, but also, in my opinion, in 881, the idea being 'sunk down.' In O.N. the word is en applied to a horse sinking belly-deep in the snow. E.D. considers that the sense is not satisfactory for l. 981, the meaning there is parallel to the present use; see Note the line. The literal meaning is: 'Thy corse must sink re coldly in clay.'

323. **drwry**, *i. e.* drury, O.E. dréorig: cp. lude (O.E. léod), awain,' 232, 449; ludych, 'Cleanness,' 73; ludisch, 1375; lde (= lede: ȝede), 'Gawain,' 1124.

331. **gare**: MS. gareȝ; cp. perleȝ = perle, l. 335, also 1108, 1112. It is possible, though unlikely, that the ȝ. reading is correct, 'bot' being taken as conjunction; inf. after 'seruеȝ bot' is probably correct; cp. 'dotȝ bot,' 18.

337. **doel**: used here attributively as in the phrase 'dule bit'; see N.E.D. under 'dole.' The phrase is probably ghtly different from the compound 'doel-doungoun,' 1187, the dungeon of grief. Cp. Dunbar, 'The Tua Mariit emen and the Wedo,' l. 420:

'I droup with ane deid luik, in my dule habite,'

mpared with l. 422:

'Quhen that I go to the kirk, cled in cairweidis.'

339–40. That is, on account of lamentation for compara-

tively small losses, oft many a man loses more (than th
things he laments)

341. **þy seluen blesse** : to cross oneself ; cp. 'Aryse be tym
oute of thi bedde, And blysse þi brest & thi forhede,' 'Mea
& Manners,' p. 266, E.E.T.S., 1904. This seems to be th
only possible meaning in this passage, and the word cannc
be glossed as 'confer well-being upon,' as O. interpret
from one of the definitions of the word in N.E.D.

349. **adyte** : cp. endyte, 1126, 'Gawain,' 1600 ; pre
a- = F. en, perhaps partly due to O.E. adihtan ; but in man
cases M.E. a- = A.F. an = O.F. en ; note also doublets wit
a-, en-, *e.g.* acroche, encroche (1069, 1117) ; cp. 'endorde
368.

353. **stynt** : MS. styȝst ; it is remarkable that in 'Clean
ness,' 359, the scribe has written 'styste3' (3 s. pr. ind
evidently for 'stȳte3,' *i.e.* styȝte3, and it looks as though i
both these cases he wrote 'stynst' instead of 'stynt.' I
as it would seem, this is an error, the repetition is ver
noteworthy.

354. **sech** : cp. rech, 333 ; bysech, 390 ('seke' is not foun
in the poems).

358. [**þat alle**] **þy lure3** : MS. & þy lure3. The line
obviously imperfect. I suggest that the scribe misread th
abbreviated 'þat' and wrote '&' instead, and further omitte
'alle.' In corroboration of my emendation I adduce l. 11
parallel in movement, alliteration and phraseology. Furthe
the thought of the passage is brought out, the gliding off
the losses resulting from the comfort's assuaging powe
There is no reason therefore for taking 'lure3' in any othe
sense than 'deprivations, losses.' The word catches u
l. 337. There is nothing to my mind to favour O.'s renderin
of the word as 'frowns,' nor his further suggestion that 'leme
means 'to beat or drive away with blows.' 'Leme o
= 'to glance off,' and is used very effectively.

359. **marre[d] oþer madde** ; I adhere to my propose
emendation of marre[d] for MS. marre. The phrase '
make or mar,' or 'make and mar,' is early, though N.E.I

ges as earliest instance c. 1420, Lydgate, 'Assembly of
s,' 556:

'Neptunus, that dothe bothe make and marre.'

. Holthausen (Archiv, 90) proposed 'marre oþer mende.'
yþe: all the recorded senses of the word indicate the
ealing or dissembling of feelings; cp. N.E.D. under
he'; but here the poet seems to be using the word
he sense of 'to avoid,' hence to escape (mourning).
naps here, in view of the rhyme, it means the opposite
'to mourn,' *i. e.* to be happy. The line appears to be
poet's rendering of 1 Sam. ii. 6 (or one of the parallel
ages noted in marginal references): 'The Lord killeth
maketh alive, he bringeth down to the grave and
geth up.' O. wrongly translates 'grief remembered or
otten.'

62. **ne worþe no wrathþe vnto my Lorde**: MS. wrath þe
obably due to wraþþe (O.E. wræððo); 'let there not be
th unto my lord,' *i. e.* 'let not my lord be wroth with me.'
. Kölbing (Eng. Stud., 1891, p. 270) finds great difficulty
is rendering of the words. The poet is probably think-
of Abraham's supplication to God on behalf of Sodom
n. xviii. 32): 'Obsecro, inquit, ne irascaris Domine si
ar adhuc semel'; cp. 'Cleanness,' ll. 689–780.

63. **[I]**: omitted by scribe; cp. 81, 977.

64. **wyth mysse remorde**: *i. e.* torn by loss; not 'sin or
re,' as O. interprets the word.

65. I take this now with the next line, not the preceding
and the meaning to be 'like water pouring from a
, I readily resign myself to God's gracious will.' The
has in mind such Biblical phrases as Lam. ii. 19: 'Pour
thine heart like water before the face of the Lord';
xii. 8: 'Trust in him at all times; ye people, pour out
heart before him.'

68. **forloyne**: O.F. forlonger, to go astray, err; cp. 'ȝif
-loyne as a fol,' 'Cleanness,' 750; cp. Note on l. 362.

69. **[k]yþeȝ**: MS. lyþeȝ, cp. l = k, fordo[k]ked, 10; the

proposed emendation certainly strengthens the alliterati of the line, and simplifies its construction; cp. 357, a 'William of Palerne,' 603:

'A! curteyse cosyne . crist mot þe it ȝelde
of þi kynde cumfort . þat þow me kuþest nowþe.'

O., keeping 'lyþeȝ,' inserts 'wyth' after 'kyndely.'

375. **woþe**: here = 'path,' and is a different word fro 'woþeȝ' in l. 151. The word here is O.E. wāþ, huntin ground; hence, generically, place; as opposed to O.N. va peril, danger. The sense is confused if the word is render 'danger,' as O. glosses it.

382. **ma[n]ere**: MS. marereȝ; the emendation in the te was first proposed in Athenæum, 1891, No. 3328; c *maner*ly = with due courtesy, 'Cleanness,' 91.

386. **mornyf**: cp. 'gyltyf,' 669.

390. **bysech**: cp. 'sech,' 354.

415. **in blysse to brede**: *i.e.* to flourish in bliss; O. brǣdan, to broaden, extend, is used with reference to leav and trees flourishing. In this phrase it is not O.E. brēda to breed, even though it were possible, as O. interprets, take the word in the sense of 'to dwell.'

416. **wage**: this can hardly be anything else than t French 'wager,' here evidently used in the sense of 'to assured,' hence 'endure,' though no parallel of the verb this sense can be adduced. In 'Gawain,' l. 532–3,

'Til meȝel-mas mone
Watȝ cumen wyth wynter wage,'

the sense appears to be 'with the assurance of winter,' *i* the certainty that winter was coming.

417. **sesed**: O.F. saisir; cp. 'Gawain' 822, O.F. *ai* > before *s*; *e.g.* reles, 956; corteȝ, 754, etc.

419. **parage**: cp. 'Cleanness,' 167:

'Aproch þou to þat prynce of parage noble.'

429. **synglerty**: cp. syng[u]l[e]re, 8.

330. **Fenyx of Arraby :** cp. Chaucer, 'Book of the Duchess,' 980–1 :

'Trewly she was to myn ye
The Soleyn Fenix of Arabye.'

e poet means that in the uniqueness of her 'douceur,' she comparable only to the Phœnix, of which there was only ., and which was also immaculate of form. As regards beauty of the Phœnix, the Anglo-Saxon poem ('Exeter bk,' E.E.T.S., 1895, pp. 200–241) is perhaps the best nmentary.

331. **þat freles fle3e :** that was wont to fly immaculate of m ; 'fle3e' used as aorist ; 'þat fle3e' is little more than eriphrasis for 'bird.'

334. **folde :** not pt. 3 s. ind., but p.p., 'her face being ered up' in the hanging folds of her garment.

339. 'Many seek to obtain, and actually obtain a prize.' e line is purposely rhetorical. The point of the word rchase3' is that it is used in its literal sense of hunting er, seeking to obtain, and not of acquiring with effort. who interprets the word in this way, finds that the figure not expressive. The whole line is an idiomatic way of ing, 'many find here the prey they seek.'

340. **supplantore3 :** cp. with reference to the interpretation Jacob's name, 'supplanter als of heritage,' 'Cursor ndi,' 3744.

341–4. Cp. 'Cursor Mundi,' ll. 20799–21801 :

'Bot wel we wat, wit-outen wene,
Of heuen and erth þat scho es quene,
Bath imperice and heind leuedi.'

342. **bayly :** literally, 'jurisdiction' ; observe that the rd is accented on the second syllable, and rhymes with rtaysye' ; 'bayly,' from O.F. baillie, is to be carefully tinguished from 'bayly,' a fortress, which represents O.F. l, baile, baille. This latter word appears as 'bayly,' 15, and 'baly,' instead of 'bayle,' l. 1083.

446. **property**: cp. l. 752.

451. **þo fyue**: this seems to mean 'those five,' *i.e.* five such. But the phrase is difficult. The poet wishes to say 'were five times their value.' 'Five' is often used idiomatically, cp. l. 849.

459. **naule**: *i.e.* navel, a very common form in the fourteenth century, from O.E. nafela, still found in the dialects; see N.E.D. and E.D.D. Cp. 1 Cor. xii 12–27. O., in commenting on my rendering of the word, condemns it, as being 'regardless of phonology, sense, or poetic delicacy.' As regards phonology, it is very difficult to know exactly what phonological laws he applies. Every known law would corroborate the form, and indeed, in Old Frisian, the forms are both 'navla' and 'naula.' In respect of O.'s own rendering 'nail,' from O.N. nagli, in the first instance 'nagli' does not mean 'the nail of the hand' (which in O.N. is 'nagl'), but 'a nail or spike.' Anyhow, the modern English 'nail' is from O.E. nægl, giving the normal M.E. nail. No possible form such as 'naule' is found, or could be expected, from either the O.E. or O.N. forms. The sense and poetic delicacy, of which I am alleged to be unappreciative, need no defence. It may be, however, pointed out that St. Paul himself refers to members of the body which we think to be less honourable, and even Shakespeare in the play of 'Coriolanus,' where the parable of the body's members rebelling against the belly figures strikingly, actually uses the phrase 'the navel of the State' (III. i. 123), though in a later part of the play.

460. **temen**: belong to, in the sense of ministering to, subserving; cp. 'Cleanness,' 9, temen to hym seluen, *i.e.* are attached to His service.

t[r]yste: for scribal omission of *r* cp. st[r]ykez, 1186. The omission may be an *r* superscript; cp. tr*ȳ*ys, l. 755. The phrase 'true and trist' occurs in M.E., cp. 'trist and trewe,' N.E.D. under 'trist.' There can be little doubt that this is the correct reading. O. explains 'tyste' as from O.N. þēttr, *i.e.* tight. But the idea underlying 'temen,'

t therefore this qualifying phrase, is the loyalty of service, t the fidelity and faithfulness is well brought out by the ase 'trwe and t[r]yste,' though it would be possible to lain the form 'tyste' as parallel phonologically to 'myste.'

52. **myste:** for the general 'my3t'; cp. 'my3te,' 1069, mming with 'ny3t,' etc. 'st' for '3t' is a very common ing in MSS. of the thirteenth century and earlier. It is found in the fourteenth century. Editors have frequently en the spelling to be erroneous, and have corrected it ordingly. There can be little doubt that the symbol was ntional. Dr. Hall, in his edition of 'King Horn' (Oxford, 1), discussing the form 'doster' in one of the MSS., deals n 'st' as a mere graphic variation of 'ht' and '3t.' It uld seem, however, from the present passage, that the ' became in some dialects a phonological variant of a nd which was originally difficult for French palates. s not merely, in this passage, a question of spelling for sake of rhyme; it is a most valuable piece of evidence regards pronunciation.

63. **gawle:** *i. e.* bitterness; O.E. gealla, bile. The word st, I think, be differentiated from 'galle,' ll. 189, 915, 0. The phrase 'without gall' in the first two passages ms to represent O.N. galla-lauss, faultless, from 'galli,' ault, and in the third place, 'scum'; cp. glass-gall. In atience,' 285, however, we have the phrase 'gaule of phetes,' so it looks as though in this latter sense, 'gaule' re a variant of 'galle.'

463–4. These lines form a question, which is answered in e next couplet.

469–70. 'I allow that courtesy and great charity are ong you.' O. annotates that the line = 'I leue cortayse d charyte be grete amo*n*g yow.'

480. 'than to be crowned king,' hence the necessary ange of the MS. 'ho' to 'he' in the previous line.

485. **nawþer Pater ne Crede:** according to the 'Boke of rtasye,' when the young child first went to school, it rned the Pater and Creed:

'Yf that þou be a ȝong enfaunt,
And thenke þo scoles for to haunt,
This lessoun schalle þy maistur þe merke,
Croscrist þe spede in alle þi werke ;
Sytthen þy *pater noster* he wille þe teche,
As cristes owne postles con preche ;
Aftur þy Aue maria and þi crede,
þat shalle þe saue at dome of drede.'
('Early English Meals and Manners,' p. 181.)

488. **away :** cp. 350.

492. **date :** 'goal' ; it is difficult to find any other word that will express its various meanings of time and place in this section.

497. **your messe :** Matt. xx. 1–16 ; the pronoun indicates the detachment of the speaker from even earthly worship ; cp. ll. 1061–2.

499. **In-sample :** I still prefer to read this as one word, as the direct object of 'gesse.' The 'in' of the scribe may be in place of the author's 'en,' owing to the 'in' of the previous lines.

he : I take the word to stand for Christ, and not, as O. attributes it, to St. Matthew. This misunderstanding, to my mind, is due to reading the lines erroneously, with a comma at the end of l. 496, and a semi-colon at l. 498.

500. **lykneȝ hit :** *i. e.* the parable ; cp. 501.

502. **I wate :** cp. wot, 47 ; but 'abate,' l. 617, also used for the sake of rhyme.

503. **terme :** *i. e.* season ; cp. 'Gawain,' 1671,

'Hit watȝ neȝ at þe terme þat he to schulde.'

I do not agree with O. that 'terme' here means 'end,' and that "'ȝere' is evidently thought of as ending immediately after the grape-harvest, in mid-autumn." This seems to ignore 'of tyme,' but anyhow, the sense of the line seems simple and straightforward.

505. **[h]ys :** MS. þys. I still keep my proposed emendation, though I now understand, as I think the real

ficance of the line thus emended. It has hitherto been ed that 'hyne,' as the hirelings, had not previously been red to; and O., keeping the MS. reading, interprets the as a general observation addressed to the reader, ning, 'These hirelings as a class well know that season ear (vintage), and went to present themselves for hire.' 'hyne,' as I take the word, is just the opposite of ings, and the word implies 'those of his own house-.' His household, *i.e.* his trusty ones, they well know season and what is expected of them; it is to supple-t their dutiful service that workmen are hired, who wards haggle about their pay. The whole idea has evolved from the use of the word 'paterfamilias' in the ble; the 'hyne' are the 'familia.' Cp. the last line but of the poem, 'He gef *vus* to be his homly hyne.' The d also occurs in l. 632, not as designating the labourers, . states, but the innocent, who having been but an hour he vineyard, are by grace God's 'hyne,' *i.e.* of the ine household. In ll. 585–8 it is clearly pointed out that e who have toiled longer may have to wait for their e. Further, some of the workmen who are satisfied ive their hire, and are dismissed, 'Take that is thine , and go.' In l. 572, 'For mony ben calle[d], þa3 fewe myke3,' the 'myke3' are the 'electi' and the 'hyne.' interesting corroboration of my theory is to be found in O.E. renderings of 'paterfamilias' in this very passage; Rushworth Gloss gives 'hina fæder,' the Lindisfarne na fæder.'

13. **Aboute vnder:** cp. circa horam tertiam, Matt. xx. 3.

23. **resnabele†:** MS. resonabele. From metrical stand-nts, evidently a scribal alteration of the poet's 'resnabele' renable.' So 'Piers Plowman' B., Prologue, 158, 'A n of renon most renable of tonge,' where the C. text ds 'resonable,' and also 'resnable.' The line means at reasonable hire shall be due by night.'

28. **wyl day:** I now reject my original proposal of ding the two words as one.

529. MS. at þe day of date. The scribe has eviden transposed 'day' and 'date,' the meaning being that 'at t time of day of evensong.'

530. **go**: to be taken as subjunctive; 'one hour befo the sun should sink.'

536. **þat at**: 'þat' antecedent of the Northern relati pronoun 'at.'

542. **meny†**: MS. meyny, rhyming with 'repren[y],' M reprene, peny, etc., cp. Note on 313.

553. **serued**: *i.e.* deserved, not as O. glosses, 'served as is clear from the words 'vus þynk so.'

558. **wani[n]g**: the ordinary contraction indicating 'n' omitted in the MS., but there is a little mark over the 'i' an unusual character. I am inclined to think that the ma indicated the intention of the scribe to correct the word 'wrang.' The poet may well have written this wor translating the Vulgate 'amice non facio tibi injuriam.'

565. **More,—weþer l[e]uyly**: MS. more weþer louyl This line has hitherto proved a crux. In the first plac 'more' has been misunderstood. Its force is simply 'mor over,' and it is not merely a mark of interrogation, or comparative modifying the adjective of the sentenc 'Louyly' I take to be a scribal error for l[e]uyly = O.N leyfiligr, *i.e.* permitted or allowed. The words transla 'Aut non licet.' M.E. leflich is a different word, from O.E lēoflīc, loveable. The M.E. word corresponding to th present word is 'leueful,' cp. 'leesome,' *i.e.* M.E. lefsum from O.E. lēf, lēaf, permission. So far as I know, 'l[e]uyly is not recorded elsewhere in English, and has not bee identified before. O.'s 'l[awe]ly' cannot stand.

Further, the first four lines of this stanza are the poet translation of the Vulgate, 'Aut non licet mihi quod vo facere, an oculus tuus nequam est, quia ego bonus sum Matt. xx. 15. The third and fourth lines give the alternativ section of the question; the second Wycliffite versio reading: 'Whether it is not leueful to me to do that that wole? Whether thin iȝe is wicked, for Y am good?' Th

m of l. 567 is due to the interrogative 'weþer' being erstood. The two couplets are therefore parallel, as in Vulgate, and the second is not a mere affirmative ement, as O. punctuates.

8. **by-swyke3**: 1st pr. ind., an exceptional (Northern) xion, necessitated by the rhyme.

2. **myke3**: I am now inclined to doubt my original estion, which seemed plausible, and has been accepted, 'myke3' represented O.N. 'mikill' and meant 'great .' It is true 'mike,' as I pointed out, is found in velok' as an adjective for 'mikel,' but no instance occurs e word as a noun. 'Myke3' translates 'electi,' and it d appear that 'mik' in the sense of 'a near friend,' ed in Northern English. It occurs in 'Cursor Mundi,' , in the phrase 'sun or doghter, mik or mau,' and in ding's 'Chronicle' (Harding was a Northerner) 'the es preuy myke' occurs. N.E.D. quotes both these ages as illustrating the present word. It would appear, efore, that 'myke' means 'someone very near,' even e than a kinsman. The sense of the word in the present age must mean, 'chosen as special friend, a privy d.' It suggests the phrase 'homly hyne,' l. 1211; see Note 505. The word seems to be of Scandinavian origin.

8. **to-3ere**: the ordinary meaning of this is 'this year,' here this accepted sense does not bring out the force of ine, which suggests long years to come, rather than this Now in North Lancashire the word is used in this natic sense. Cp. 'I have not seen it te-ere' = yet, for g time, never,' E.D.D.

e get something of the same idiomatic use in Chaucer, t. Tales,' D. 166–8, the humour of the line being lost igh the line not being understood:

> 'I was aboute to wedde a wyf, allas!
> What sholde I bye it on my flesh so dere?
> Yet hadde I lever wedde no wyf to-yere.'

3. Vulgate, Ps. lxi. 12, 13 (Authorised Version, Ps. lxii.

12): 'Semel locutus est Deus, duo hæc audivi, quia potestas Dei est, et tibi Domine misericordia: quia tu reddes unicuique juxta opera sua.' This passage of the Psalms lent itself to many exegetical interpretations, and the words and the thought, especially the rendering to each man according to his work, are often found in both Old and New Testaments, as may be seen from the marginal references to the passage. But in the present passage I venture to propose that we have a distinct reference to 1 Peter i. 17–20, as evidenced by my suggested interpretation of l. 596.

596. **ay p[re]termynable**: this word is not recorded elsewhere, nor is it found in late Latin, though N.E.D. suggests that it may represent a scholastic Latin 'preterminabilis.' There is no evidence in support of this, nor of the apparent meaning, in an active sense, 'predetermining, pre-ordaining.' 'P[*re*]termynable' is evidently for 'predetermynable,' for the purpose of euphony and rhyme. We know the meaning of 'determynable,' *i.e.* fixed, determined; therefore 'p[*re*]termynable' should mean 'fixed beforehand, pre-ordained,' and this, I think, is the meaning of the word here. 'Thou high King, *i.e.* Christ, pre-ordained from the beginning,' with a reference to 1 Peter i. 20, 'prægogniti quidem ante mundi constitutionem.' Accordingly, I do not agree with Professor Carleton Brown, that the word here suggests a definite acquaintance with the 'predeterminatio' of the Schoolmen, nor with O.'s comments on the passage, amplifying the idea of 'fore-ordaining' with reference to the word.

605. **chyche**: Professor Carleton Brown appositely quotes from Richard Rolle, 'De Gracia,' cp. Horstmann, 'Richard Rolle of Hampole,' I. 133, 'God is na chynche of his *grace*; for he haues ynogh *þerofe*—for *þofe* he dele it neu*er* so ferr*e*/ne to so mony: he haues neu*er* *þe* lesse; for hi*m* wantes noght bot clene vessels: til do his *grace* inne.' 'Chyche' is the older form, coexisting with 'chynche,' see N.E.D. under 'chinch.'

609. Misunderstanding of this passage has generally been

ee to assuming that 'hys' repeated in sense the previous currences of the word in the lines preceding, and referred God. But the thought has changed, and the reference is re to man. The freedom or liberty of that man is ample, no has ever stood in fear towards Him Who makes rescue sin, *i. e.* there is freedom in heaven where there has been ur on earth. The thought is evidently derived from Ps. viii. 45 (English version, Ps. cxix.): 'Et ambulabam in itudine: quia mandata tua exquisivi.' Cp. Newman's Dream of Gerontius':

'SOUL OF GERONTIUS.
I feel in me
An inexpressive lightness, and a sense
Of freedom, as I were at length myself,
And ne'er had been before. . . .

ANGEL
It is because
Then thou didst fear, that now thou dost not fear.'

As further parallel to this passage, I may quote from the me poem:

'FIFTH CHOIR OF ANGELICALS.
O loving wisdom of our God!
When all was sin and shame
A second Adam to the fight
And to the rescue came.'

dard: in the sense of 'lurked in dread,' *i. e.* feared, would nder ordinary conditions be followed by 'from,' and not o,' but the thought is not of fear that recoils, but the titude of fear towards God. Accordingly the poet uses o' instead of 'from.' O.'s suggestion that 'dard' may be n error for 'fard,' *i. e.* fared, seems to me altogether ntenable, as destructive of the poet's meaning.

610. **rescoghe:** in retaining the MS. reading in place of [no] scoghe,' suggested by Morris, I pointed out in

'Academy,' July 11, 1891, that the line is a poetical peri
phrasis for 'the Rescuer, the Saviour.' The technical sens
of 'rescue' applies in a special way to Christ as the rescue
of souls from Limbo (cp. O.F. rescousse, 'l'action de delivre
un prisonnier qui l'ennemi emmène').

616. **[h]ere:** MS. lere; for *l* written for *h*, cp. 210. The poet'
regular form is 'hyre,' and it is possible that 'here' = 'ere
= O.N. eyri(r), originally an ounce of silver, but used in th
more general sense of 'sum of money for payment.' Fo
unessential *h*, cp. '[h]eke,' 210. Were this suggestion
correct, we should get over the difficulty of two words o
identical form rhyming. Cp. O.E. ōra, one-eighth of a
mark, from O.N. *pl.* aurar.

617. **abate:** see Note on l. 502.

627. **babtem:** cp. baptem, 653.

628. **boro3t:** cp. bereste, 854.

629–32. The meaning of these lines seems to be clear
though the order of the words requires careful consideration
The sense is 'that day, flecked with darkness, makes incline
to the might of death those who had never wrought wrong
ere they went thence.' The thought of the passage is
missed by taking it, as O. interprets, 'Anon the day, in-
dented with darkness, doth yield to the power of death.'
In consequence of this erroneous rendering, the two lines
that follow are taken together by him, with awkward effect.

632. **hyne:** see Note on l. 505.

635. **3ys:** the last letter is well-nigh faded. Morris
suggested '3y[rd]'; I originally proposed '3y[ld]'; O. was
at a loss to read the letter or letters after 'y.'

647. **plyt:** see Note on 'ply3t,' 1075.

652. **þe deth secounde:** see Rev. xx. 14, xxi. 8.

654. **glayue:** *i.e.* the spear of Longeus, from John xix. 34
The story is amplified in the Gospel of Nicodemus, whence
came the name Longinus (or Longeus), probably from Gk
λόγχη, a spear.

656. **wyth in:** MS. wythinne. But the MS. reading i
clearly due to a scribal error which has destroyed not onl

: sense, but also the right rhythm of the line. The
aning is simply, 'By means of which Adam drowned
in death.' O. keeps 'wythi*n*ne' and considers the line
a case of the poet's 'asyntactic style'; he renders as
dows:—'the offence which Adam [by bringing upon us]
wned us in death.'

559. **& þat,** *i.e.* & bot þat, continuing the previous sentence.

572. **at in-oscen[c]e:** MS. i*n*-oscente, obviously a scribal
or, for in every other case in the poem 'inoscent' has no
al -e. I take the phrase to mean 'according to (his)
nocence.' O. keeps 'i*n*-oscente,' and suggests that 'at'
ay be a scribal error for 'þat,' objecting to my reading
forced, and contrary to the ordinary idiom, 'by' being
e preposition elsewhere. But 'at' may be paralleled by
t my Prynce3 paye,' 1164.

678. Vulgate, Ps. xxiii. 3, 4 (A.V., Ps. xxiv.).

680. I have little doubt that this was suggested by some
mmentary that the poet had before him, for I find in the
nglo-Saxon version of the parallel Psalm (Vulgate xiv. 2,
uthorised Version xv. 2), 'He that walketh uprightly,' the
llowing introductory words not in the original text: þa
dswarode Drihten þæs wítgan mode, þurh onbryrdnesse
æs halgan gastes; and cwæþ se wítga, Ic wat, þeah ic
nsige, Hwa þær eardaþ? *i.e.* the Lord inspires the prophet
ask the question, of which he knows the answer.

681. **Hondelynge3 harme þat dyt not ille:** I take the whole
this line to be a paraphrase of 'innocens manibus';
ondelynge3' is an adverb, and not a noun, as formerly
ken, and means 'with his own hands.' The word puzzled
e until I found a striking illustration of its adverbial use in
nglo-Saxon: 'Nis be him gerǽd ðæt he handlinga ǽnigne
an acwealdo,' *i.e.* 'It is not read of him [*i.e.* St. Paul] that
e killed any man with his own hands,' Ælfric's 'Homilies,'
d. Thorpe, i. 386. The literal meaning of the line is:
He that with his own hands did no injury through evil
tent.' 'Ille' is not a pleonasm, as might be supposed,
ut brings out the full sense of the original.

683. This may have been suggested by Vulgate, Ps. xxv 12 (Authorised Version, Ps. xxvi.), catching up v. 8.

685–8. This continues Ps. xxiii. (Vulgate), paraphrasing the remaining part of v. 4, 'qui non accepit in vano animam suam, nec juravit in dolo proximo suo.' It is noteworthy that the words 'proximo suo,' 'to his neighbour,' are not in the ordinary Hebrew text nor in the Authorised Version, but are found in the Wycliffite and Prayer Book versions 'whiche took not his soule in vayn, nether swoor in gile to his neȝbore' (later Wycliffite version). I do not think there is any reference in the passage to Ps. xiv. (Vulgate), as has been suggested.

690. **How kyntly oure [Koyntyse hym] con aquyle:** MS. omits [koyntyse hym]. Dr. Henry Bradley in 'Academy' xxxviii. p. 201, pointed out the source of this passage, namely, Wisdom, ch. x. 10. The obscurity of the line was due to the scribe's omission of some word or two. Dr. Bradley suggested the reading 'how [koyntyse onoure],' but I think the simpler solution is the reading I have suggested in the text. Koyntyse = sapientia. The verse in Wisdom, speaking of 'sapientia,' says, with reference to Jacob: 'Hæc profugum iræ fratris justum deduxit per vias rectas, et ostendit illi regnum Dei.' The later Wycliffite version, commenting on 'schewide to hym the rewme of God,' explains in the margin that this has reference to Jacob's vision of the ladder that reached to Heaven, for then he had revelation of the heavenly Jerusalem. To the medieval reader, Koyntyse or Wisdom = Christ. Cp. St. Augustine, 'De Trinitate,' iv. 20, 'Cum pronunciatur in Scriptura aut enarratur aliquid de sapientia sive dicente ipsa sive cum de illa dicitur, Filius nobis potissimum insinuatur.' 'Koyntyse' occurs, according to my interpretation of the line, in the same sense in 'Patience' 39, '& by quest of her quoyntyse enquylen on mede,' *i.e.* by the decision of their Wisdom (*i.e.* Christ) they receive one reward. The word 'aquyle' occurs again in l. 967.

693. **yle:** not 'island,' as formerly interpreted by me, nor

remote province or land,' as O. proposes, from secondary ses of the word instanced by N.E.D., but in all probability in the sense in which the word occurs in ecclesiastical Latin, 'temple,' with reference to the heavenly Jerusalem, as in the Wycliffite gloss ; it repeats the idea of 'pyle,' l. 686.

699–700. Ps. cxliii. 2 (Authorised Version).

702. **[c]ryed :** MS. tryed, but as this word occurs again the last line but one of the stanza, I think one may safely restore the poet's obvious reading, with its fine alliterative effect.

703. **alegge,** *i. e.* renounce, O.E. ālecgan, to give up. The whole force of the passage is missed by taking it to be . alegier, as glossed by O., in the sense of 'to urge in one's defence.'

703. **in-nome,** *i. e.* taken in, received. I do not know of the occurrence of the word elsewhere in English, but it evidently existed apart from the present passage ; cp. O. Frisian, innima, to receive (Richthofen, Altfriesisches Wörterbuch, 1840). O. erroneously refers the word to O.E. genomen, comparing the '*in-*' with the prefix in such words as 'inliche,' 'innoghe.'

709. For 'ryȝtwysly,' with accent on the first and third syllables, cp. delfully, 706. As regards the second half of the line, if the MS. is correct, 'quo' must be regarded as a monosyllabic foot.

711–24. The reference is evidently to Luke xviii. 15–17 (in view of l. 721, cp. v. 16, 'Jesus autem convocans illos') in preference to Mark x. 13–16, or Matt. xix. 13–15.

I do not agree with O. that we have here any case of the poet's memory adapting scriptural material from several passages, and therefore blending the versions of Mark and Luke with that of Matthew, nor that l. 717 is more consistent with Matthew's account. Nor do I hold with him that 'mylde,' in l. 721, reverts to Matt. xviii. 2, and that 'mylde' = parvulum, a little child. 'Hys mylde' can hardly be anything but the disciples, the twelve; cp. O.N. guðs mildingr, a man of God. It is noteworthy that the poet

here rhymes a pl. adj., used as a noun, with the monosyllabic 'chylde.'

726. **sulpande:** *i.e.* defiling. The origin of the word is obscure, and N.E.D. notes that it is possibly related to dial. Ger. sulper, solper, bog, mud. It is noteworthy that 'sulp,' also written 'soolp,' occurs in the Shetland and Orkney dialect in the sense of 'a wet state of ground, a marsh.' This is probably, in my opinion, the same word, and further, the Northern English 'sowp,' in the sense of 'to drench, soak,' may well be the variant of the word. Arising from the theme of 'Cleanness,' the word occurs in that poem some five times, namely 575 (by-sulpe3), 15, 550, 1130, 1135.

730. **þur3 perre pres:** *i. e.* among excellent gems; cp. Matt. xiii. 45, 'quærenti bonas margaritas.' 'Prys' occurs as an adj. in this sense in 'Gawain' 1945, 'suche prys þi*n*ges'; but the form 'pres,' if used as an adj. here, must be compared with the noun 'prese,' 419.

734. Note the cæsura after 'fore,' which governs a relative pronoun understood.

735. **heuenes [sp]ere:** MS. heuenesse clere, but the spelling 'heuenesse' is suspicious, nor is it likely that the poet would repeat 'clere' as a rhyme. He had in mind the imperial heaven or celestial 'sphere,' where God and the angels were said to dwell. The seven (or later the eleven) spheres, are often referred to, see under 'heaven' 4, and 'sphere,' N.E.D. Concerning the spheres, see Caxton's 'Mirrour of the World,' ed. Prior, E.E.T.S. Extra Series CX., especially ch. xxiii., on the Celestial Heaven.

739. **commune:** evidently here used in the sense of 'common as a possession or mark.' The spotless pearl is the common badge of the righteous, as the celestial heaven is the home they have in common. It is indeed the 'peculium' of the righteous, even as is heaven. The pearl may not be visible on the righteous while on earth, though in heaven it becomes the visible emblem of the sinless, but it is none the less their common badge. The

ssage is somewhat subtle, but I do not agree with O. that s is somewhat confused. There are in commentaries on att. xiii. 45–6 many different interpretations of the pearl, : in this verse the poet makes it clear that 'righteousness' mprehends them all.

740. **hit stode:** this seeming past tense has hitherto been cepted as the poet's loose way of making the tense accom-odate itself to the rhyme, for one would expect the present. ie poet, however, has not done this; 'stode' is a sub-ntive corresponding to the modern 'stud,' in its original nse of 'support,' here suggestive of the setting. 'Hit' is e possessive pronoun; cp. ll. 108, 120, 224, 446. The nission of the verb after 'lo' is characteristic; cp. ll. 693, 2. The present instance of 'stode' antedates by many ars the instances of the word given in N.E.D.

742. **pes:** cp. l. 1201.

748–9. Cp. 'Romaunt of the Rose' where Reason, whose ributes are so closely transferred to Pearl, is described the Chaucerian version:

> 'Hir goodly semblaunt, by devys,
> I trowe wore maad in paradys;
> Nature had never such a grace
> To forge a werk of such compace.
> For certeyn, but the letter lye,
> God him-silf, that is so high,
> Made hir aftir his image' (ll. 3205–11.)

750. **Pymalyon:** the story of Pygmalion is given at length the 'Romaunt of the Rose,' and it is interesting that haucer, as our poet, had in mind the passage in question 'Canterbury Tales,' C. 10–15.

> 'Lo! I, Nature,
> Thus can I forme and peynte a creature,
> Whan that me list; who can me countrefete?
> Pigmalion noght, though he ay forge and bete,
> Or grave, or peynte.'

See Professor Skeat's note on the passage, Vol. V. pp. 260–1.

751. **Arystotel:** references to the philosopher are, of course, very common in medieval literature generally; but the use of the word 'pr*o*pert[y]ȝ' suggests knowledge of medieval logic.

lettrure: learning or science; cp. 'Gawain,' 1513, 'þe lettrure of armes.' I do not agree with O. that 'writings, books' seems more appropriate, though this sense of the word is found.

753. **flour-de-lys:** cp. Hymn to the Virgin, 'Heil fairer then the flour de lys,' N.E.D. under 'fleur-de-lys.'

755. **of trȳs:** *i.e.* of truce, very much in the sense of 'peace' in l. 742. Pearl has stated that the pearl has been placed on her breast in token of peace. 'What kind of peace,' asks the father, 'bears as symbol or token the spotless pearl?' In the lines that follow the answer is given.

'of *trȳs*' is written in the MS. with a small *i* after the *t* as the usual abbreviation for *ri*.

O. reads 'offys,' and maintains that this is the reading of the MS., and that the second *f* is spread. From a careful examination of words containing *ff*, I have no doubt that the reading 'of *trȳs*' is correct.

759–60. *i.e.* 'chose me as His bride, although unfitting that union might once have seemed (while I was on earth).' There should be no pause after 'vnmete,' and the whole sense of the passage is lost by placing a full-stop after 'wete.' The stanza has hitherto been misinterpreted.

763–4. Song of Sol. iv. 7–8, 'tota pulchra es amica mea, et macula non est in te. Veni de Libano sponsa mea; veni de Libano, veni.' The verse, as pointed out by Dr. Holthausen, is quoted far and wide in medieval literature; cp. 'Olympia,' l. 235. Chaucer puts the same refrain, as though it were a popular catch, in the mouth of his Friar, Prologue, l. 672.

768. **[He] pyȝt:** MS. & pyȝt, probably due to the '&' in the previous line. The sense and force of the line seem to be restored by the emendation.

7769. **bryd**: O., printing 'byrd' in his note, thinks that the oet intends a pun. The context, he says, points unmis-kably to the meaning 'bride,' but 'flambe,' cp. l. 90, ows that he is thinking of 'bird.' To my mind there is t the least suggestion of 'bird'; the bride is all radiant th light.

7775. **a comly on-vunder cambe**: 'a comely one under mb' is one of many 'kennings' for a woman; the only stance I can call to mind is from Cromek's ballad of 'The rd's Mairie':

'Come, here's thy health, young stranger doo,
Wha wears the gowden kame.'

7786. [**fowre**]: not in MS., but it is hardly likely that the oet would have been inaccurate in the number, seeing that e gives the reference to the Apocalypse, and quotes the rrect number, ll. 869–70; cp. Rev. xiv. i.

791–2. Rev. xix. 7–8.

799–804, 807–8. Isa. liii. 4–9.

817. [**In**] **Jerusalem**: I propose the insertion of [*in*], as ithout some such words there is apparently no syntax in ne lines, and in the beginning of each of the other verses ne refrain is 'o' or 'in,' taken from the last words of the revious stanzas.

The reference to John's baptizing in Jerusalem, Jordan, nd Galilee, on which occasions his words accorded to saiah, presents difficulties. The words of Isaiah to which eference is made would seem to be Isa. xl. 3–8, 'The oice of him that crieth in the wilderness, Prepare ye the vay of the Lord,' etc. In Matt. iii. 1 he speaks these vords when preaching in the wilderness of Judæa, evidently ear Jerusalem, for the people went out to him from there. n Mark i. 4 the passage is well-nigh the same. In Luke ii. 3 he baptized in 'the country about Jordan.' From these assages Jerusalem and Jordan might be associated with his aptizing and reference to Isaiah's words. Hitherto the ifficulty has been the poet's reference to Galilee. O. states

that 'þer-as' of l. 818 must refer to Jordan. 'There is n account,' he writes, 'of John's having preached or baptized elsewhere than in the region of Jordan,' and he add that Herod, who imprisoned and beheaded John, wa Tetrarch of Galilee, and suggests that this accounts for th place being named. Our poet, however, had excellen authority in John i. 28, where A.V. reads 'Bethabara beyon Jordan,' but the Vulgate reads 'Bethania trans Iordanem,' so too the Wycliffite versions. It was because of the word 'trans Iordanem' that Origen preferred the reading 'Beth abara,' though the MS. evidence was admittedly against it seeing that it could not be the Bethany referred to in the Gospel, which was to the east of Jerusalem on the road to Jericho. As Jesus, according to Matt. iii. 13 and Mark i. 9, came from Galilee, so that 'Bethany beyond Jordan may well have been identified with the neighbourhood of Galilee, Conder ('Encyc. Biblica,' under 'Bethabara') suggests the identification of the spot with the Makhādet 'Abāra, N.E. of Beisān. It is noteworthy that after the words 'hæc in Bethania facta sunt trans Iordanem,' John adds 'ubi erat Joannes baptizans,' even as our poet writes in l. 818 'þer-as baptysed þe goude Sayn̄t Jon,' so that 'Galalye is pointedly the antecedent of 'þer-as,' and further, the original of ll. 820–4 immediately follows in the Gospel, John i. 29.

824. **vpon**: prep. placed after the pronoun it governs, *i. e.* 'vpon þat'; but probably without any idea of 'accumulation or amassing' as O. suggests. Its force is little more than 'at,' cp. 'vpon fyrst,' 'Gawain,' ll. 9, 301, 1934. The sense is, therefore, 'at which all this world has worked'; cp. 'My wreched wylle in wo ay wraȝte.' In l. 1054 'vpone' rhymes with 'mone.'

825–8. These lines are not to be considered as expanding the quotation from John i. 29, but as amplification from Isaiah liii. 6–9.

826. **on hym self he con al clem**, cp. Isa. liii. 6, '*posuit Dominus in eo* iniquitatem omnium nostrum.' For the form

eem,' instead of the usual 'claim,' see N.E.D. under aim.' M. suggested 'clem' < O.E. clǣman, to smear; eme' occurs in 'Cleanness,' l. 312, in the sense of 'daub.' is hardly likely that the poet would use this word in the esent passage.

334. **In Apokalype3 :** from here to l. 1128 the Apocalypse the main source of the poet's inspiration.

335–7. Cp. Rev. v. 6–8, 1.

336. **sa3 †**, MS. sayt3 ; the MS. reading is more likely to ve been due to 'sa3' than 'sy3,' as the form 'sat3' (= sayt3) used ; cp. l. 677.

338. Cp. Rev. v. i.

339. Rev. v. 13.

341–4. 1 Peter i. 19 ; cp. Exod. xii. 5. Rev. i. 14 ; cp. an. vii. 9.

343. **mask[e]lle :** MS. masklle ; perhaps the correct reading ould be 'maskle' ; cp. *wyth*-outen mote o*per* mascle, 726, askle, 'Cleanness,' 556.

345–6. Rev. xiv. 5.

348. **[n]o*per* strot ne stryf :** MS. non o*per*, but usual form MS. is 'nau*per*.' The extension of this form into 'non er' may have been due to intermediate forms 'nowther' ; . 'Gawain,' 659, 'no*per*,' the 'non' being due to an effort to plain the following 'bot.'

353–64. This, if any, of the six stanzas in this section, may present a discarded stanza that has been against the poet's tention copied by the first copyist.

359–60. 'We have fullest knowledge of this one thing, amely, that salvation comes to us from the One Death.' his, I think, must be the meaning of these lines. Anyhow, ne second of the two lines cannot possibly mean, as O. anslates, 'Our dread of the bodily death hath been realized.'

366–900. **In Appocalyppece :** cp. Rev. xiv. 1–5.

369. **& wyth hym maydenne3 :** cp. 'virgines enim sunt,' ev. xiv. 4. In the original, 'virgines' refers specifically to haste men, but the poet is evidently using 'maydenne3' in ne more limited sense of virgins ; cp. ll. 785–8. So in earlier

homiletic literature; cp. 'Hali Meidenhad,' ed. Cockayne E.E.TS. 1866, p. 22.

874. Cp. 'tanquam vocem aquarum multarum,' Rev. xiv. 2.

l[e]den, MS. laden, probably with the idea of 'heavily laden'; the emendation is justified by l. 878.

875. Cp. 'tanquam vocem tonitrui magni,' Rev. xiv. 2.

þrowȝ in torreȝ blo: probably little more than 'hurtles in lowring skies,' literally, peaks, then the peak-like cloud-shapes; cp. 'Cleanness,' 951, 'Clowdeȝ clustered bytwene kesten vp torres.' In the alliterative 'Troy Book,' 1893 'torres' = high peak-like waves.

879. **a note ful nwe**: *i. e.* a new tune. 'Note' is a synonym for 'song' in l. 882. I do not think it carries, as O. suggests, any suggestion of 'note,' l. 155, in the sense of 'matter.'

881. Cp. Vulgate, Rev. xiv. 2, 'sicut citharœdorum citharizantium in citharis suis;' first Wycliffite version 'as of harpers harpinge in her harpis.'

883. **a gentyl carpe**: *i. e.* a noble theme. I take 'carpe' to refer to the matter of the song; cp. 'Cleanness,' 23, 'Kryst kydde hit hym self *in* a carp oneȝ'; also *ibid.* l. 1327. If the scribe omitted 'con' before 'carpe,' the meaning would be 'In accents clear one maiden spoke' (*i. e.* led).

899. **moteles**: cp. Rev. xiv. 5, 'sine macula sunt.'

901–2. The movement and the thought of the lines surely require that the first two lines form a complete thought, as indicated. O. places a full-stop after the first 'I,' and a comma after 'appose.'

904. **ichose**: this is the only case in the four poems of a p.p. with *i-* prefixed, a mark of a more southern dialect. In 'i-brad,' 'Cleanness,' 1693, a past tense, the prefix is equally anomalous, but in this case probably affected the meaning of the word; cp. 'bradde,' 'Gawain,' l. 1928.

905. The words in the present line are evidently suggested by Abraham's words in Gen. xviii. 27; cp. 'Cleanness,' 736, 'þat mul am & askeȝ.'

amon[c]: MS. amo*n*g. In l. 470 'amo*n*g' rhymes with 'ȝonge'; in l. 1165 'flonc' (= 'flong') with 'ronk,' etc.

906. Cp. l. 269.

909. **sympelnesse**: the word is perhaps suggested by 'mplesse,' one of the arrows of Cupid in the 'Romaunt the Rose,' *i. e.* one of the attributes of Womanhood, that und the heart of the lover. It evidently means Simplicity contrasted with Pride, one of the evil arrows; it hurts than Beauty. The father has already addressed Pearl a 'reken rose,' l. 906, and he continues, 'Now, great lady, whose heart was set Simplicity, I would ask for a straightward answer to my question.'

911. [w]ose: MS. blose. The word 'blose' has proved a umbling-block. Morris suggested O.N. blossi, a flame; I merly adduced O.F. blos = privé; O. notes 'bloss' from O.D. = a buxom young woman. But all these words are possible as origins of 'blose.' I am convinced that the rd is due to a scribal error, the *bl* being a scribal misding of *w*, which is easily mistaken in certain scripts for or *bb*, especially when followed by *o*. Moreover, the word ose' may well have puzzled the scribe. It is the O.E. sa, only hitherto found in the compound 'wudu-wāsa,' a d man of the woods, a faun or satyr. The word mained itself through the centuries; our poet uses it in awain,' 721, 'wodwos, þat woned *in* þe knarre3,' and it ears in the 'Wars of Alexander,' 1540, 'full of wodwose, d o*þer* wild bestis.' The word was early used heraldically the wild man, 'savage-man or wood-man,' with a club, nerally appearing as a supporter of a shield; cp. 'Buke the Howlat,' l. 616, 'The rouch Wodwyss wyld, that stounis bare.' Later, the word was corrupted into Woodhouse; see Strutt, 'Sports and Pastimes of the English ople,' 1831, pp. 161, 253, 378, and cp. Note on 'wodrse,' 'Winner & Waster,' ll. 70–1. The present is the ly instance, if I am correct, of 'wose' without 'wode,' t the correctness of the suggestion is borne out the cross-alliteration of this and the next line taken gether.

Further, the word 'bustwys' is often the epithet, as N.E.D.

points out, of a boar or bear, meaning rude, savage, rougl violent. The derivation of the word is difficult. N.E.I points out that in phonology and form the M.E. wor corresponds to O.F. boisteus, A.F. boistous, Mod. F boiteux, meaning 'lame,' which Diez refers to 'boiste box. Skeat, on the other hand, derives M.E. 'boistous from the O.F. or A.F., going back to a Scand. source; cj Norw. baust. The base of this word = English 'boas (= A.F. bost).

I venture to suggest that there are really two word 'boistous' (= later 'boisterous') in M.E., hitherto no differentiated, and that the two words of different origi though they may well have flowed together, are both use in their special senses in the present poem, the one, O.F boisteus = wooden, cp. l. 814, 'a bostwys bem,' the othe in the present passage, in the sense of 'wild, blustering O.F. or A.F. boisteus, from Scand. root, to be bold, t bluster.

912. **bone vayl[e]**: MS. bone vayl; cp. fayly, 34, fayl 317. 'Bone' is disyllabic; cp. 'bone' 916, rhyming with 't done,' 'won[e]' (MS. won), etc.

915. Cp. Note on l. 463.

921. **hone**: this seems to mean 'to delay or tarry,' henc 'to abide or be'; see N.E.D. The origin of the word is no known; the noun is common in the phrase 'without hone.'

944. **theme**: *th* probably alliterative with *t* in 'take'; cp 'Patience' 358, 'Þe trwe tenor of his teme.'

952. Cp. Rev. iii. 12, 'et nomen civitatis Dei mei nova Jerusalem.' Our poet, however, in using the word 'mene seems to refer to some alleged etymology of Jerusalem Among the several interpretations was one meaning 'found ation of Shalem, *i. e.* God of peace.'

Sy3t of pes: 'visio pacis' was the commonest etymologica interpretation of the name, being due to the attempt t associate the first part of the word with 'jireh,' *i. e.* 'wil see'; cp. Gen. xxii. 14.

In Old English literature from Cynewulf onward, th

pposed etymological significance of Jerusalem is often rred to; cp. Crist, 49–50:

'Eala, sibbe gesihð, Sancta Hierusalem,
Cyne-stola cyst, Cristes burg-lond,'

'O Sight of Peace! Holy Jerusalem!
Choicest of royal thrones! Citadel of Christ.'

561. By a scribal error, this verse begins a new section the MS.

562. The *or* in 'flor,' etc. = *our;* cp. stanza XXXVI.

567. **aquylde**: cp. 'aquyle,' 690. This word, as well as the ught of the whole passage, is, I have little doubt, sug- ted by the part of Bel Acueil, 'fitz de Courtoysie,' *i.e.* r Welcome, the son of Courtesy, who plays so important part in the 'Romaunt of the Rose.' Fair Welcome ructs the lover how he may see the object of his love- ging. In the Chaucerian version Bialacoil first appears . 2984. Similarly we have the figure of Grace Dieu, Deguilleville's 'Pèlerinage de l'homme,' who instructs Pilgrim.

579. **tyl on a hyl**: the poet does not see the city on the , but he, being on a hill, beholds the New Jerusalem. e poet is in the position of St. John, Rev. xxi. 10–11, sustulit me in spiritu in montem magnum et altum, et endit mihi civitatem sanctam Jerusalem descendentem cælo a Deo, habentem claritatem Dei.' Possibly the spiritu' of the passage accounts for the 'be veued,' 976, be brought, wafted.

581. **keued**: cp. 320. N.E.D. thinks that the suggestion t both these words are derived from O.N. kefja, to sink, scarcely satisfactory for this passage. O. emends, and ds 'breued,' *i.e.* described, revealed. But 'keued' is most fitting word in the passage. The dreamer is on hill, and he sees the New Jerusalem descended, sunk vn from heaven; hence the appropriateness of the word.

589. Cp. Rev. xxi. 18.

990. **burnist broun**: metrically these words are difficul I suggest that 'broun' = 'beroun'; cp. boro3t = bro3t, 62 bereste = breste, 854. As regards 'burnist,' the inchoativ suffix received, if not the chief accent, almost an equal acce with the root syllable; cp.

'Off clothes of gold burneysshed bright.'
('The Adulterous Falmouth Squire,' l. 278, in 'Politica Religious and Love Poems,' E.E.T.S. 1903.)

992. Cp. Rev. xxi. 14.

bantele3: cp. bantels, 1017. In l. 1022 these bante are described as 'twelue de-gres,' *i.e.* twelve steps, an we may infer that whatever is the origin of the wor the sense is 'risings or steps,' at the top of which th wall rises sheer. As regards the origin of this difficu word, I still adhere to my view that 'bantel' (wit *t* for *d*, as in other cases in this dialect) = O.F. bande derived from O.H.G. band, and signifying a projectin course. A series of these would form a flight of step There is little likelihood of the word being connected wit 'enbaned,' or 'embaned,' as O. suggests, though this wor occurs in connection with 'bantelles' in 'Cleanness,' 145 where the reference is to the rich cups of the Temple:

'Cou*er*ed cowpes foul clene, as casteles arayed,
En-baned vnder batelment w*yth* bantelles quoy*n*t.'

Here the reference is to the corbel-steps (popularly know as corbie-steps) under the battlements.

993. **foundemente3** = Vulgate 'fundamenta.'

997–1016. Cp. Rev. xxi. 19–20.

1001. **he glente grene**: the poet evidently had before hi some Lapidary, or commentary dealing with the precio stones in the Bible, for he shows his knowledge of

'the fynest stones faire
That men rede in the Lapidaire;'

Chaucer puts it in 'The Hous of Fame,' Bk. III. ll. 261–2.
Skeat's note on the lines.

As regards the green jasper, Pliny's statement is as follows:
kind of jasper likewise there is of a green colour, and
same oftentimes is transparent: and although there be
y other stones go beyond it in richesse, yet it retaineth
the ancient glory and honour that it had' ('Sundry
ds of jaspers,' Bk. XXXVII. ch. ix., Holland's translation,
4.)

005. **þe emerade . . . so grene of scale**: cp. Pliny,
neralds for many causes deserve the third place, for
ee is not a colour more pleasing to the eye. True it is
we take great delight to behold green herbs and leaves
rees, but this is nothing to the pleasure we have in look-
upon the emerald, for compare it with other things, be
never so green, it surpasses them all in pleasant
dure' (*Ibid.* ch. v.).

006. **sardonyse**: cp. sardonice, 'N. Test. in Scots,' ed.
, Scottish Text Society, 52.

007. [**sarde**]: MS. rybe; Vulgate sardius, with v.r.
linus, Wycliffite versions, sardius. 'Sardius' was the
of the precious gems on the High Priest's breast-plate;
. ruby, R.V. 'sardius' in text, 'ruby' in margin. It is
eworthy that our poet uses 'sardiners,' probably an error
'sardines,' in 'Cleanness,' 1469, a form with which he
ld have been acquainted from Rev. iv. 3 as well as
sibly from his reading of Mandeville in French (the
glish version has 'sardone'). It is possible that the
nch Mandeville's 'sardoine' is properly sardonyx. The
t could hardly have sacrificed the ready alliteration,
substitution of 'rybe' for 'sarde' must have been due
scribe's effort to differentiate 'sarde' from 'sardonyse.'
e likeness of the two words may have been more striking
ne poet used such a form as 'sardine.'

011. **þe beryl cler & quyt**: the ordinary comment on
ryl,' Rev. xxi. 20, is that the stone was of a green colour,
such is the general acceptance of the word. But early

in the Middle Ages beryl was used much in the sense
crystal, and in this sense is common in Middle Englis
Hence Chaucer's

'walles of beryle
That shoon ful lighter than a glas.'
('Hous of Fame,' III. 198–9.)

Cp. Med. Latin berillus, which was applied also to cryst
hence M.H.G. berille, Mod. G. brille, spectacles. T
identification of beryl and crystal must have been due
the special kind of beryl described by Pliny as the bery
'crystalline, which are white and come very near to crystal
Cp. 'Cleanness,' 554, 'As þe beryl bornyst byhoue3 be clen

1012. **þe topasye twynne-how**: Vulgate topazius. O
author has had before him some commentary on the
stones, hence 'twy*n*ne-how,' *i.e.* two-colour, used adjec
vally, as though 'twin-hued.' 'How' may be a scribal err
for 'hew'; cp. ll. 304, 308. The reference is probably
the yellow-green of the stone; cp. Bede, 'Explan. Apoc
lypsis,' 'topasius . . . duos habere fertur colores; unu
auri purissimi.'

1014. **jacyngh[t]**: MS. jacyngh; but final *ngh* is not
possible spelling for our poet, and we may safely assun
that the scribe has left out the *t*. Cp. O.F. jacincte; oth
M.E. spellings are 'jacinct, jasynkt'; see N.E.D. C
bro3[t], 286.

1015. **[try]este**: MS. gentyleste. It is certain that t
scribe has made an error here, due to his having writt
'gent' in the previous line. The poet would not ha
repeated the epithet, nor would he have used so colourle
a word with his obvious knowledge of the wonderful powe
attributed to the amethyst. No stone was so efficacious
all difficulties, not only, as its derivation was said to impl
as a preventive of intoxication, but as a 'sovereign reme
against charms and sorceries that be practised, with poiso
ing' (Pliny, Bk. XXXVII. ch. ix.). Some effective epithet wou
have been used by our poet, and although certainty is n

lible, I have made bold to insert 'tryeste,' *i. e.* surest, st, alliterating with 'twelfþe,' in place of the erroneous tityleste.'

yt: see Note on l. 1075.

016. **purpre wyth ynde blente**: see Pliny, as in previous ; also cp. Trevisa, 'Barth. De P.R.,' XVI. ix. 'Amatistus urpre red in colour medelyd wyth colour of uyolette.'

017. **b[r]ent**: MS. bent. The emendation is due to the ossibility of interpreting 'bent,' and to my conviction the poet is here referring to Rev. xxi. 12, 'et habebat ium magnum et *altum*.' Graphically, the poet glances n the steps to the great high wall, even as he makes wain, when he reaches the castle, pass from his descrip- of the moat to the wall that went deep in the water,

'Ande eft a ful huge heȝt hit haled vpon lofte,'
(l. 788).

ɔ cp. 'Cleanness,' 1381. For 'brent' see l. 106, wain,' 2165 ; 'brentest,' 'Cleanness,' 379.

018. **O jasporye**: 'ex lapide iaspide,' Rev. xxi. 18. The n 'jasporye' is anomalous ; it cannot be a variant of er, ll. 999, 1026. There may be some adjectival forma- parallel to such a word as 'diapery,' 'jasporye' standing refore for 'jasper stone.' The *o* may well be a scribal r for *e*. But in 1026 we have 'þe wal of jasper.'

s glas þat glysnande schon : these words qualify 'jasporye,' are due, I think, to Rev. xxi. 11, 'tanquam lapide idis, sicut crystallum.' The Greek is altogether clearer, πιδι κρυσταλλίζοντι, *i. e.* jasper crystal-clear. There were ious kinds of jasper, and Pliny notes that there was 'a per which seemeth as it were infected with smoke . XXXVII. ch. ix.).

024. Cp. Rev. xxi. 16, 'longitudo et altitudo et latitudo s æqualia sunt.' 'Ful fayre' is perhaps suggested by qualia,' and if so, means 'full, evenly,' otherwise, simply ll clear to view.'

025. Rev. xxi. 21, 'platea civitatis aurum mundum,

tanquam vitrum perlucidum'; Wycliffite versions 'stret
A.V. 'street.' Vulgate reads 'platea,' but other codi
'plateæ.' Cp. strate3, 1043; vch a strete, 1059.

1026. **glayre,** *i. e.* the glair or white of egg, well known
the Middle Ages in various processes, but here especia
with reference to its brightness. At first sight it wou
seem that the poet is crudely repeating ll. 1017–18, but th
is not the case. In the previous passage he is emphasisi
the brightness of the jasper; here, its transparency, pi
paring the way for his description of the 'wone3 *wyth-inn*
'Glayre' cannot come from O.E. glær, amber, as O. sugges
comparing Ezek. viii. 2 and i. 27.

1027. **Þe wone3 wyth-inne enurned:** nothing is said
Rev. xxi., the passage which the poet is paraphrasing, co
cerning the dwellings within, but the phraseology used
our poet with reference to these dwellings is derived fro
v. 19, which in the earlier Wycliffite rendering runs
follows: 'And the foundementes of the wal of the cit
ourned with al precious stoon,' the various stones of t
foundations being then mentioned. It seems to me ju
possible that the poet's transference of the words belongi
to the foundations (already described by him) to the dwe
ings within the wall may have been due to a reference
this place in his commentary or text to Isa. liv. 11, 1
'Behold, I will lay thy stones with fair colours, and lay t
foundations with sapphires. And I will make thy windo
of agates, and thy gates of carbuncles, and all thy borde
of pleasant stones.' It was important for our poet to bri
in a reference to 'wone3,' seeing that the whole episode
the revealing to him of the New Jerusalem is the answ
to the poet's question,

> 'Haf ȝe no wone3 i*n* castel-walle,
> Ne man*er*?' (ll. 917–18).

For the phrase 'wone3 w*yth-in*ne,' compare 'Cleannes
1391, 'He3e houses w*yth-in*ne.'

1030. **Twelue** [Þ**owsande**] **forlonge** † **er:** MS. twelue fo

ge space er. The poet certainly did not depart from original. I have no doubt that 'space' was a marginal ss on 'sware' of the previous line, and got by scribal take into this line. The erroneous insertion of the word bably antedated the omission of 'þowsande,' which was n dropped for metrical considerations. 'Sware' must e puzzled some reader, for the word is used here in the se of 'side of a square,' referring to linear measurement.

031. **to cayre,** *i.e.* in the traversing (gerundial inf.), in going from point to point. The word 'cayre' cannot l come, as O. maintains, from F. quarer 'with the vowel htly modified for rime.' Seeing that the rhymes of the ole verse are on *are* and *aire*, the poet would not here e ventured on the slight modification for rhyme.

033–42. Rev. xxi. 12, 21.

035. **poursent:** I now hold that this is the correct read-, and not 'po*ur*seut,' *i.e.* succession, the meaning being ecinct' or earlier 'purcint'; cp. 'Cleanness,' 1385, 'þe ce þat plyed þe pursau*n*t wyth-i*n*ne,' the sense being undary or limit or compass,' though this meaning, so as N.E.D. gives instances, seems rather later.

In Rev. vii. 5–8, and in Ezek. xlviii. 31–34, the order of e names, *i.e.* their nativities or fortunes of birth, is not at of birth; 'byrþ[e]-whate3' evidently refers to Gen. xlix. 28, Jacob's blessing of his sons in their birth order—'all ese are the twelve tribes of Israel.'

1041. **byrþ[e]-whate3:** *i.e.* birth omens; O.E. hwæt. Morris d O. read 'byrþ whate3,' making 'whate3'='wat3,' 'was'; absolutely impossible solution of the problem. Other- se, 'hwate3' must be taken as a verb (cp. O.N. hvata), th the sense of 'hastens, runs.'

1043–8. **strate3:** cp. 'strete3,' 1025, and 'strete' (rhyming), 59. Cp. Rev. xxi. 23.

1050. **[s]y3t:** MS. ly3t3; but it is hardly likely that the et would have repeated the rhyming word in the same anza. The obvious meaning is that 'on account of the subtle earness nothing hindered sight,' *i.e.* he could look through

the walls. O. strangely renders 'for air so subtle and cle could bar no light.'

1051–3. Cp. Rev. iv. 1055–60. Rev. xxii. 1.

1058. **foysoun:** at first sight this would seem to be a nou used anomalously as an adj. No similar instance occurs English, but Godefroy gives examples of the word as a adverb, and its adjectival use may be assumed.

1060. **galle oþer glet:** cp. Note on 463.

1061–3. Rev. xxi. 22.

1064. Rev. v. 6. 1065–6. Rev. xxi. 25.

1065. **wat3:** the poet uses the past tense, though in Re xxi. 25 we have the future. I suspect 'wat3' with plur subject, and am inclined to think that the scribe, havin written 'wat3' three times, in the previous four lines, has b an error repeated it instead of writing 'wern.'

1067–8. Rev. xxi. 27. 1069–76. Rev. xxi. 23, xxii. 5.

1070. **spotty:** cp. Milton, 'Paradise Lost,' I. 287–90 :—

> 'The moon, whose orb
> Through optic glass the Tuscan artist views
> At evening, from the top of Fesolè,
> Or in Valdarno, to descry new lands.'

1071. Perhaps the poet wrote '& also *þer*-as nis neuer ny3t *i. e.* 'And also where is never night, why should the moon *etc.* If so, there would be a stop at 'grym.' Cp. Rev. xxi. 2

1073. **& to euen:** for added 'to' in the second of tw infinitives, cp. 'Cleanness,' 53–4,

> 'þat þay samne schulde,
> & in comly quoyntis to com to his feste.'

O. reads 'to-euen,' but the compound does not occur.

1075. **ply3t:** one would expect 'plyt,' condition (O.F plite); not 'ply3t,' O.E. pliht, peril. I am of opinion tha the two words were used indifferently by our poet; her 'ply3t' = 'plyt'; 'plyt,' 647, 1015 = 'ply3t'; but 'plyt correctly, 1114.

1077–80. Rev. xxii. 2.

1083. **ba[y]l[e]:** MS. baly; see Note on l. 442.

1085. **dased quayle:** the reference is evidently to the ...uching,' *i.e.* the crouching or cowering of the quail; ...Chaucer, 'Clerk's Tale,' 1150:

'Thou shalt make him couche as dooth a quaille.'

...uch-quail, in the phrase 'to play couch-quail,' is recorded ...the early sixteenth century, in the sense of 'to cower, to ...uch timidly'; see N.E.D.

1086. **for ferly:** this phrase looks like a weak repetition ...so ferly,' l. 1084. It may mean 'because of my wonder ... or 'because of the marvel of'; but in view of the previous ...e, the sense is evidently the former: cp. ll. 183–8, where ...nde as hawk' is parallel to 'dased quayle.' I am in...ned to hold that the poet wrote 'for-ferlyd,' *i.e.* utterly ...onished.

freuch: Morris 'french'; whatever the significance of ...e word, 'freuch' may safely be accepted, as formerly ...pposed by me. I am no longer of opinion that it is the ...ottish frusch, frush, freuch, fragile (cp. O.F. fruisser, to ...nise), which is synonymous with 'frough,' of obscure ...gin, with meanings suggestive of 'frail, brittle, not to ... depended on,' and is referred back to an O.E. *frōh; so ... renders 'frail, uncertain, evanescent.' But it is not ...ely that such an epithet would be applied by the poet ... the New Jerusalem. I have little doubt that we have ...re the M.E. corresponding to M.H.G. vrô, O.Fris. fro, ...S. frao, *gen.* frahes, meaning 'joyous.'

fygure: 'shape, form,' here very much as 'fasure,' 1084, ...t 'vision' as O. glosses.

1106. Rev. xxi. 21.

1107. **Hundreth þowsande3:** perhaps suggested by the ...mber of the angels in Rev. v. 11.

1108. **liure:** MS. liure3. The collective sg. is what one ...ould expect here, and not the plural, and the emendation ... further justified by the sg. verb. The scribe has, in my ...inion, made a similar error as regards 'wede3,' 1112,

though there he may have been influenced by metric considerations.

1111. **red g[ol]de cler:** this does not occur in Rev., b is evidently due to the Song of Songs v. 11, 'caput ei aurum optimum.' It is not, as O. notes, 'apparently adde for embellishment by the poet.'

1112. Cp. ll. 841–4.

1113. **throne:** elsewhere 'trone'; this looks like an inte tional variant directly from the Lat. thronus (*e.g.* Rev. iv. 5 used here by the poet to avoid the repetition in the lin of the same sound. O., comparing 'theme,' l. 944 = 'teme would make 'throne' = 'trone.'

1119–20. Rev. v. 8.

1121. **legyounes of aungele3:** cp. Rev. v. 11; as N.E.D points out, 'legion,' in the sense of a vast host or multitude with special reference to angels or spirits, is a reminiscenc of Matt. xxvi. 53. Cp. 'Piers Plowman,' A. i., 109, 'Lucife with legiouns lerede hit in heuene.'

1122. **þer kesten ensens:** probably suggested by Rev viii. 3.

1126. **Vertues:** one of the orders of the angels (for a lis see 'Ypotis,' l. 90, Horstmann's 'Altenglische Legende Neue Folge,' where the 'virtues' are seventh in order); cp 1 Peter iii. 22, 'subjectis sibi angelis et potestatibus e virtutibus,' and Rom. viii. 38.

1129–30. 'Delight and much marvel were in my mind; not, as O. thinks that the lines mean, 'Glad desire entere my heart to describe the Lamb with many a marvel.'

1135. **wyse:** if this is from O.E. wīsian, it should mea 'point out, show,' and may possibly be used here intransi tively, *i.e.* 'show itself, appear.' This verb, in con tradistinction to O.E. wissian, occurs only once in th poems, 'Cleanness,' 453–4, 'wysed *þer*oute a message,' *i.e* he directed thereout a messenger; with reference to th raven sent by Noah. Strictly, therefore, the sense shoul be 'directed.' Could it here signify 'directed, *i.e.* pointed towards the heart'?

1141. **The Lombe delyt non lyste to wene:** MS. lyste. ombe' is evidently gen. sg. without inflection. The se of the line seems to be: 'to no one was there the ire to question the delight of the Lamb (for it was ious).' 'Lyste' is used here in rather a rare sense, 'to one came the inclination.' 'Wene' is 'to think out'; 'but wene,' without doubt, doubtless.

1146. Cp. Rev. ii. 10, 'Be thou faithful unto death, and will give thee a crown of life,' James i. 12, etc.

1149–50. Cp. Ps. xlv. 14, 15, 'The virgins her companions t follow her shall be brought unto thee. With gladness d rejoicing shall they be brought; they shall enter into King's palace.'

1154. Cp. 224; also 'hys madding mynd,' Spenser, hepherd's Calendar,' April, l. 25.

1158. **To fech me bur:** 'to' in this line and elsewhere licates the gerundial infinitive; and I am strongly in- ned to hold that my former suggestion in respect of 'to he me bur' is correct, the phrase meaning 'to take the eliminary spurt'; cp. E.D.D., 'to take birr,' a leap taken er a quick run; Cotgrave, 'Il recule pour mieux sauter, goes back to take bur, or to leap the better.' Possibly e poet wrote 'my bur,' instead of 'me bur.'

take me halte: this I take to be parallel in sense to the evious words, and interpret it to mean, 'in taking off.' may have been used technically, as the modern phrase o take off,' in the sense of 'to start in leaping.' The poet is here using two technical terms with reference the initial movements before plunging, and he goes on say that if no one prevented the 'bur' and the 'take-off,' would start on his swim, though he perished in the ourse. The force of the line has hitherto, in my view, been together missed.

1160. **to swymme:** again the gerundial infinitive, *i.e.* in vimming, 'and nought (methought) should keep me from he start, though I perished there in swimming the rest,' *e.* though he perished before reaching the other bank.

O. in his translation takes 'to swymme' as dependent on 'I þo3t,' and renders the lines as follows: 'if no one could prevent my plunging in the stream, I hoped to swim the interval in safety, though I should die for it at last.'

1165. **flonc:** cp. þynk, 587.

1172. **hylle:** see Note on 1205.

1175. **and sykyng:** cp. 'Gawain,' 753, '& þerfore sykyng'; 'Destr. Troy,' 866, 'Thus sykyng ho said';' and also 'Gawain,' 1796, 'Sykande ho swe3e doun,' and 'Cleanness,' 715, 'Al sykande he sayde.' Evidently the verbal noun had in the case of this word very early taken the place of the present participle, and coexisted with the older pr. part. forms, as in the present case. So, too, in such a Southern text as 'William of Palerne' we have 'sikande, sikende, sikinde, siking,' all present participles.

1177. **out-fleme:** 'an outcast,' not 'banished,' as M. glosses; O.E. flīema, flēma, a fugitive. 'Ūt-flēma' does not occur; but we have 'ūt-laga,' an outlaw, borrowed from Scand.; cp. O.N. ūt-lagi. Side by side with 'ūt-laga' there was 'ūt-la3, ūt-lah,' outlawed, the adj. being used as a sb., so that 'outlaw' frequently has the sense of 'outlawed.' Hence the similar usage in respect of the synonym 'out-fleme,' as in the present passage, without 'an.'

1180. **in swone:** the original form of the phrase would appear to have been 'a-swoune,' which became 'on swoune,' and then 'in swoune.' 'Swone,' rhyming with 'regioun,' etc. = 'swoune'; cp. rhymes in stanza LXXXI.

1181. **to:** not marking the infinitive, but adverbial, *i.e.* 'towards, to'; cp. 'Cleanness,' 1551, 'He bede his burnes bo3 to'; unless 'to-reme' is a compound, the prefix implying intensity.

1186. **garlande gay:** the reference must be to the crown, ll. 205–8. The crown has 'flurted flowre3'; but it is doubtful whether the flowers are necessarily implied in the word 'garlande' here. 'Garlande' may mean the whole crown or diadem; cp. Matthew Paris (Du Cange), 'Rex veste deaurata, et coronula aurea, quæ vulgariter garlanda

ttur, redimitus,' and this use of the word is not rare in
fourteenth century. The word 'garlande' seems to be
mately due to M.H.G. wiere, gold wire.
t is noteworthy that the thirteenth-century alliterative
nily, 'Hali Meidenhad,' has the following statement in
oect of the crowns worn in heaven by maidens. Over
above the crowns common to all the blest, they have
ggerlaundesche schinende schenre *þen* þe sunne, Auriole
ten o latines ledene; þe flurs *þat* beoð idrahe þron, ne
ȝimstanes þrin to tellen of hare euene ne is na mo*n*nes
che.' The auriole, equivalent to 'coronula,' was 'a
estial crown, worn by a martyr, virgin or doctor, as
tor over the world, the flesh or the devil.' The aureola
the virgins was white, of the martyrs red, of the doctors
en. Hence the aureole of Pearl is of clear white pearl,
07.

193. **As helde:** 'as likely as possible.' This difficult
rase has not hitherto been explained, but I now adduce
Lancs. dialect 'helt' (see E.D.D.), in the sense of
kely, easily.' The word is not recorded in M.E., though
elder' (in the sense of 'rather') is of course common.
is not necessary to add, as O. does, 'r' to 'helde'; indeed
misunderstands the force of the words, translating, 'had
been rather drawn to God's presence than forced my way.'
his line goes with the apodosis, and not with the protasis.
Ielt' would represent an older comparative form of the
verb; cp. Goth. haldis. In O.N. the adv. is 'heldr,'
opposed to the adj. 'heldri.' It seems likely, therefore,
at 'held' represents a lost O.E. comparative adverb, the
.E. 'helder' being of Scand. origin. The syllabic *e* in
elde' was evidently added to intensify the adverbial force
'held.' The adverbial comparative would be parallel to
ch adverbial comparatives as 'leng' (= longer).

present: cp. 389.

1201. **sete sa*ȝ*te:** this is clearly the O.N. phrase 'setja
tt'; cp. 'setja frið, grið,' to establish peace. The Scan-
navian origin of the phrase is strikingly attested by

the spelling 'sete,' as opposed to the ordinary 'sette,' the former representing O.N. setja, the latter O.E. settan. There is, I think, a neglected law of M.E. phonology that words of Scandinavian origin showing a short *e* in the root followed by a single consonant with *-ja* suffix, have their radical lengthened; hence 'sēte,' against M.E. 'sette' from O.E. settan. Similarly in ll. 320, 981, we have 'kēue' from O.N. kefja, where the rhyme shows the length. O. unnecessarily emends to 'sete [hym] saȝte,' deriving 'sete' from O.E. settan.

1204. Perhaps the most striking M.E. poem recalling Pearl, being in the same metre and with much the same feeling, is the fine poem 'God's Complaint,' with the refrain 'Whi art þou to þi freend vnkinde' (ed. Furnivall, 'Political, Religious and Love Poems,' E.E.T.S. Original Series, 15).

1205. **hyul:** I am now convinced that this is the reading of the MS., and that the scribe did not, as has been generally maintained, write 'hyil' with a dot on the first *i*. O. says, "MS. clearly 'hyil,'" but the same stanza, in the case of 'Krystyin' and 'enclyin,' shows how the scribe, when he wished to mark an *i*, used a stroke resembling an acute accent, while the small dot was often used over a *y*, and it is this dot which is used in the present word, though written rather over the first stroke of the *u* than the *y*. For 'hyul,' cp. 'huyle,' 41, and see Note.

1211. **gef:** the more ordinary form of the pres. subj. would be 'geue'; but 'gef' is probably correct; cp. 'þryf,' 851. Anyhow, it is not a probable error for 'gyue,' as O. states, although that form occurs in l. 707.

homly hyne: 'homly' = 'intimate, friendly.' The word does not occur in O.E.; the M.E. 'homly' was probably influenced by Scand. 'heimuligr,' as used in such phrases as 'hans heimuligt fólk,' 'his household folk'; 'heimuligr clerkr,' 'a private clerk.' In Scottish the word is still common in this sense. For 'hyne,' see Note on 505.

1212. The last line of the poem catches up, as it were, the first, and indeed emphasises its deeper suggestion.

GLOSSARY

a, *indef. art.* a, 19, 23, 34, etc.; one, 786 (*cp.* 869), 1037; **vch a,** *see* **vch ; *cp.* an, on** (1).

abate, *see* **abyde.**

abated, *pt.* 3 *pl.* 123. OF. abatre.

able, *adj.* 599. OF. able.

abof, *adv.* above, 1023; *prep.* 1017. OE. ā-bufan.

aboute, *prep.* round about, 75, 1077; **abowte,** 149; concerning, 268; near, 513; *adv.* near, 932. OE. ā-būtan.

abroched, *pp.* set abroach, 1123; (*lit.* let forth as liquor from a pierced cask). OF. abrochier; broche, a spit.

abyde, *inf.* endure, 348; *pt.* 3 *s.* **abate,** 617; *pp.* **abiden,** 1090. OE. ābīdan; *cp.* **byde.**

acheue, *inf.* achieve, 475. OF. achever.

acorde, agreement, 371, 509. OF. acord.

acorded, *pt.* 3 *pl.* agreed with, 819. OF. acorder.

acroche, *inf.* gain, *lit.* draw to itself as with a crook, 1069. OF. acrocher; *cp.* **encroched.**

Adam, 656.

adaunt, *inf.* subdue, 157. OF. adanter.

adoun, *adv.* down, 988. OE. of dūne; *cp.* **doun** (1).

adubbement, adornment, splendour, glory, 84, 96, 108, 120; **adub[be]mente,** 72; **adubbemente,** 85; *cp.* **dubbed, dubbement.**

adyte, *imp. s.* indict, 349; *prob.* OE. ādihtan, *influenced in form and meaning by* ME. endite, *later* indict; AF. enditer; late L.* indictāre.

affray, fright, terror, *lit.* the sudden losing of one's peace, 1174. OF. effreer; late L. ex-fridāre, *a Latinising from* Teut. friðu, peace.

after, *prep.* along, 125; according to, 998; *adv.* afterwards, 256. OE. æfter.

agayn, *prep.* against, 28, 1199, 1200; **agayn3,** 79; *adv.* again, 326. OE. ongēan.

age, *n.* 412. OF. aage.

agly3te, *pt.* 2 *s.* didst glance off, slip away, go *agley*, 245. *Cp.* ON. glīa, to shine; *cp.* **gly3t.**

a-grete, 'in the great,' by the job, 560; *cp.* OF. en gros; *cp.* **gret.**

a3t, *see* **o3e.**

a3tþe, eighth, 1011. OE. eahtoða.

al, *adj.* all, 16, 86, 285, 424, etc.; everything, 360; everybody, 1124; **of al & sum,** in full, entirely, 584; **alle,** 73, 119, 292, 372, 384, etc.; everybody, 404, 447; *adv.* wholly, fully, 97, 197, 204, 210, 258, 280, 364, 540, etc.; **al samen,** all together, 518. OE. eall.

a-las, alas! 1138; **allas,** 9. OF. a las.

alder, aldest, *see* **olde.**

alder-men, elders, 887, 1119. OE. ealdormann.

alegge, *imp. s.* lay aside, give up, 703. OE. alecgan; (*not* OF. esligier, 'allege,' *which gives the contrary meaning*).

al-my3t, almighty, 498; OE. ælmiht.

al-my3ty, 1063. OE. ælmihtig.

al-one, solely, 933; OE. eal āna.

alow, *inf.* reckon, take into count, place to credit, 634. OF. alouer.

aloynte, *pp.* removed, far off, 893. AF. aloyner, à loin.

also, *adv.* 685, 872; **al-so,** 1071; **als,** 765. OE. eal swā.

al-þa3, *conj.* although, 759, 857, 878. OE. al ðēah.

alyue, *adj.* living, 445, OE. on life.

am, *see* **be** (1).

amatyst, amethyst, 1016. OF. amatiste.

Amen, 1212.

among, *prep.* 470, 848, 1145, 1150; *adv.* **amon[c],** in the meanwhile, 905. OE. onmang, on gemang.

an, *indef. art.* 640; *cp.* **a, on** (1), **vchon.**

and (&), and, 16, 18, 27, etc.; if, 560, 598, etc.; (?) as if, 1073; **ande,** 1212.

an-ende, *prep.* in respect of, concerning, 697; over against, 1136; **an-ende3,** on a level with, in a line with, 975; **on-ende,** as regards, 186. OE. on efn.

angel-hauyng, angelic demeanour, 754; *cp.* **aungele3, hafyng.**

anger, anguish, passionate grief, 343; ON. angr, trouble, affection.

ani, *see* **any.**

anioynt, *pp.* enjoined, appointed, 895. OF. enjoindre.

anon, *adv.* forthwith, 584, 629. OE. on ān.

anoþer, *adj.* a second, 297.

answar, *n.* 518; OE. and swaru; *cp.* **on-sware,** *inf.*

an-vnder, *prep.* at the foot of, 166; under, 1081, 1092 1100; **an-vnde[r],** 1068; **on-vunder,** 775; *cp.* **vnder** (2).

any, *adj.* 345, 463, 617, 800, 1068; **ani,** 1139. OE. ænig.

apassed, *pp.* passed, 540. OF. apasser; *cp.* **passe.**

apere, *inf.* appear, 405. OF. aparoir (*stem* aper-).

apert, *adv.* plainly, 589. OF. apert.

Apocalyppce, the Apocalypse, 944, 1008; **Apocalyppe3,** 787, 996, 1020; **Apokalypce,** 983; **Apokalype3,** 834; **Appocalyppece,** 866.

apostel, *n.* 790, 836, 944, 984, 985, 996, 1008, 1020, 1032; **appostel,** 1053. OE. apostol.

apparaylmente, *n.* array, 1052. OF. apareillement.

apple, *n.* 640. OE. æppel.

appose, *pr.* 1 *s.* interrogate, pose with question, 902; *cp.* Apposition, *still used at St. Paul's School, originally the public examination day.* OF. aposer, apposer, *by the side of,* oposer, opposer.

appostel, *see* **apostel.**

aproche, *inf.* approach, 686; *pt.* 3 *s.* **aproched,** 1119. OF. aprochier.

aquyle, *inf.* receive, welcome, 690; *pp.* **aquylde,** 967. OF. aquillir, acuillir, accueillir; late L. accolligere.

ar, arn, art, *see* **be** (1).

araye, position, arrangement, 5; array, 191; **aray,** 491. OF. arei.

arayed, *pp.* prepared, 719, 791; **arayde,** conditioned, 1166. OF. areier.

are-þede, people of yore, 711. ON. ār; *cp.* **þede.**

arme, *n.* arm, 459, 466. OE. earm.

aros, *pt.* 3 *s.* arose, 181. OE. ārīsan; *cp.* **ryse.**

Arraby, Arabia, 430.

ary3t, *adv.* straight on, 112. OE. on riht.

Arystotel, Aristotle, 751.

aryue, *inf.* arrive, 447. OF. ariver.

as, *adv.* 20, 76, 822, 1024, etc.; *conj.* 787, 801, 915, 923, 980, etc.; **þer as,** where, 129, 818, 1173; **as quo,** as if one, 693; *uses idiomatically with adjectives,* 836, 1193. OE. al swā; *cp.* **bare, helde, as tyt, þer.**

asent, harmony, 94; **asente,** concurrence, 391. OF. asent.

aske, *inf.* ask, 316, 580, 910; **ask[e],** 564. OE. āscian.

assemblé, union, 760. OF. assemblée.

asspye, *inf.* espy, 1035; *pt.* 1 *s.* **asspyed,** 979; *pp.* descried, 704. OF. espier.

astate, estate, 393; **asstate,** state, rank, 490. OF. estat.

a[s]tount, *pp.* astounded, 179. OF. estoner.

astraye, *adv.* out of the right way, 1162. OF. estraié; *cp.* **stray.**

as tyt, as quickly as possible, 645; *cp.* **tyt, as.**

asyse, manner, 97. OF. asise.

at (1), *prep.* 161, 198, 218, 321, 529, 547, 635, 647, 839, 862, 1066, 1115; beside, 287; according to, 199, 1164; in the condition of, 672. OE. æt; *cp.* **ene, on** (1), **steuen.**

at (2), *pron. rel.* which, 536. ON. at.

at-slyke$_3$, *pr.* 3 *s.* slips away, 575. OE. *slīcan (*not found*), with pref.* at.

atteny, *pr.* 2 *s. subj.* come up to, reach, 548. OF. ateindre.

Augoste, August, 39. L. augustus.

aungele$_3$, angels, 1121. OF. angele; *cp.* **angel-hauyng.**

aunte, aunt, 233. OF. ante.

auenture, adventurous quest, 64. OF. aventure.

avysyoun, vision, 1184. OF. avision.

away, *adv.* away, 655, 823; from the right way, amiss, 488; **awaye,** 258. OE. onweg; *cp.* **way** (2).

awayed, *pp.* instructed, taught, 710. OF. avier; late L. * adviare, to put on the way.

[a]we, *see* **o**$_3$**e.**

awhyle, *adv.* awhile, 692; *cp.* **whyle.**

ay, *adv.* ever, 33, 44, 56, 366, 1189, etc.; **a[y],** 144; **aye,** 1198. ON. ei.

ayþer, each of the two, 831. OE. ægþer.

bale, harm, grief, 18, 373, 478, 651, 1139; *pl.* **bale**$_3$, 123, 807. OE. balu.

balke, mound, ridge, 62. OE. balca.

bantele$_3$, risings, steps, 992; **bantels,** 1017; *prob.* OF. bandel, a rising, *in architecture: hence,* step.

baptem, baptism, 653; **babtem,** 627. OF. baptême.

baptysed, *pt.* 3 *s.* baptised, 818. OF. baptiser.

bare, clear, 1025; **'as b.',** as clear as possible, 836. OE. bær.

arne, child, 426; *pl.* **barne**ȝ, 712 **Israel barne**ȝ, 1040. OE. bearn.

asse, *n.* base, 1000. OF. base.

asyng, *n.* base, 992.

a[y]l[e], 'bail,' 'bailey,' the external wall of a feudal castle, 1083; **bayly,** the domain enclosed, 315; (*cp.* Med. Lat. ballium; OF. bail, baille).

ayly, jurisdiction, 442. OF. baillie.

ayn, willing, 807. ON. beinn.

aysment, discomfiture from surprise, 174; (*aphetic form of* abaysment. OF. abaissement).

e (1), *inf.* 29, 281, etc.; *pr.* 1 *s.* **am,** 246, 335, etc.; 2 *s.* **art,** 242, 276, etc.; **arte,** 707; 3 *s.* **is,** 26, 33, etc.; **nis** (= **ne is**), 100; **nys,** 951; *pl.* **arn,** 384, 402, 517, 927, etc.; **ar,** 923; **bene,** 785; **ben,** 572; 3 *s.* (= *future*) **bet**ȝ, 611; *pr. subj.* **be,** 379, 470, 572, 694, etc.; *imp. s.* 344, 406; *pt. s.* **wat**ȝ, 45, 372, 1088, etc.; **wace,** 65; **wasse,** 1108, 1112; **wore,** 232; *pl.* **wern,** 71, 251, etc.; **wer,** 68, 641; **were,** 1107; **ware,** 151, 1027; **wore,** 154; (?) **wat**ȝ, 1065; *pt. s. subj.* **wer,** 972, 1092; **were,** 264, 1167, etc.; **wore,** 142; *pl.* **wern,** 451; **wore,** 574; *pp.* **ben,** 252, 373. OE. bēon.

be (2), *prep. see* **by.**

beau, beauteous, 197. OF. beau.

beauté, beauty, 749; **bewté,** 765. OF. beauté.

bede, *see* **bydde**ȝ.

bele, *inf.* burn, 18. ON. bǽla.

bem, beam, rood, 814. OE. bēam.

bemeȝ, *see* **sunne-beme**ȝ.

ben, bene, *see* **be** (1).

bene, gracious, bright, 110, 198. (?) *etym.*

bent, *pp.* bound, 664; **bente,** bowed, 1189. OE. bendan.

bere, *inf.* bear, carry, 807, 1078; *pr.* 3 *s.* **bere**ȝ, 100, 746, 756, 1068; *pl.* **beren,** 854, 856, 1079; *pr.* 2 *s. subj.* **ber,** 466; *pt.* 1 *s.* **bere,** 67; 3 *s.* **ber,** 426; *pp.* **bore,** 239; **borne,** 626. OE. beran.

bereste, *see* **breste.**

beryl, beryl, 1011; 'crystal,' 110. OF. beryl.

beste, *see* **god.**

besteȝ, beasts, 886. OF. beste.

bete (1), *inf.* make good, amend, 757. OE. bētan.

bete (2), *pt.* 3 *pl.* beat, 93. OE. bēatan.

better, *see* **wel.**

bewté, *see* **beauté.**

beyng, being, nature, 446.

bi-talt, *pp.* shaken, 1161. OE.-tealtian, to shake.

blaȝt, *pp.* bleached, 212. OE. blæcan, blǣcean, *pp.* blǣht.

blake, black, 945. OE. blæc.

blame (1), *n.* rebuke, 715. OF. blâme.

blame (2), *inf.* 303; *pr.* 2 *s.* **blameȝ**, 275. OF. blâmer.

blayke, pale, 27. ON. bleikr.

ble, colour, 76; hue, complexion, 212. OE. blēo.

bleaunt, garment, or the stuff of which it is made, 163. OF. bliaut.

blent, *pp.* blended, mingled, 385; **blente**, 1016. ON. blanda (*pr. sg.* blend-).

blesse, *pr.* 3 *s. subj.*, 850; *inf.* to cross oneself, 341; *pp.* **blessed**, blessed, 436. OE. blētsian.

blessyng, *n.* 1208.

blo, dark, livid, 83, 875. ON. blār.

blod, blood, 646, 650, etc.; **blode**, 74. OE. blōd.

blody, bloodily, 705. OE. blōdig.

blom, bloom, blossom, flower, 578; *pl.* **blomeȝ**, 27. OE. blōm.

blot, stain, 782; *cp.* OF. bloustre, blotte, a clot of earth.

blunt, stunned, 176; *cp.* ON. blunda, to doze.

blusched, *pt.* 1*s.* looked, 980, 1083; (*cp.* OE. āblisian, to blush; blysa, torch; (?) OE. blyscan), *cp.* **blysned.**

blwe, blue, 27, 76, 423. OF. bleu.

blynde, dark, dim, 83. OE. blind.

blynne, *inf.* cease, 729. OE. blinnan.

blys, bliss, 123, 126, etc.; **blysse**, 372, 373, etc.; **blys[se]**, 286. OE. blīþs, *acc.* blīðse.

blysful, 421, 907, etc.; **blysful**, 279.

blysned, *pt.* 3 *s.* gleamed, 1048; *pr. p.* **blysnande**, 163, 197. OE.* blysnian, (*not found*).

blyþe (1), *adj.* joyous, gentle, 352, 738; *sup.* **blyþest**, 1131. OE. blīðe; *cp. n.* **blyþe.**

blyþe (2), *n.* joy, goodwill, grace, 354. ON. blīða.

blyþely, joyously, 385.

bod, *see* **byde.**

body, *n.* 62, 460, 1070. OE. bodig.

bodyly, *adj.* bodily, 478; *adv.*, with the body, 1090.

boffeteȝ, *pl.* buffets, 809. OF. bufet.

boȝe, *inf.* take one's way, 196; *imp. s.*, **bow,** 974; *pt.* 1 *s.* **bowed,** 126. OE. būgan.

boȝt, *see* **bye.**

bok, book, 710; **boke,** 837. OE. bōc.

bolde, audacious, 806. OE. bald.

bolleȝ, boles, trunks, 76. ON. bolr.

bolne, *inf.* swell, 18. ON. bolgna; Dan. bolne.

bon, bone, 212. OE. bān.

bonc, high ground, slope, bank of a stream, 907, 1169; **bonk,** 102; **bonke,** 196; *pl.* **bonkeȝ,** 110, 138, 931; **b[o]nkes,** 106; *cp.* ON. bakki (= banke).

bone, petition, prayer, 912, 916; boon, favour, 1090. ON. bōn.

bonerté, goodness, 762. OF. bonerté.

bonke, bonkeȝ, *see* **bonc.**

bor, dwelling, 964. OE. būr.

borde, *pr.* 2 *pl.* jest, 290. OF. bourder.

borȝ, burgh, city, 957, 989, 1048; **burghe,** 980. OE. burh.

borneȝ, *gen. s.* river's, 974. OE. burna.

bornyst, *pp.* burnished, 77; **bornyste,** 220; **burnist,** 990. OF. burnir, *pr. p.* burnis-ant.

boroȝt, *see* **bryng.**

bostwys, rough, rude, 814; **bustwys,** savage, wild, 911; *see* Note, l. 911.

bot, *adv.* but, only, 17, 18, 83, 269, 382, 551, 592, 905; *conj. co-ord.* 66, 91, 265, etc.; *subord.* unless, 308, 428, 723, 972; *prep.* except, 331, 336, 337, 496, 842, 892, 952, 955; *after negative*, 658; O.E. būtan.

bote, remedy, 275, 645. OE. bōt.

boþe (1), *pron.* both, 950; *cp.* ON. bāðir, Sw. båda, Dan. baade.

boþe (2), *conj.* both, *with* **and,** 90, 329, 682, 731, 1056, 1203; *without* **and,** 373; *cp.* ON. bāðir, Sw. båda, Dan. baade.

boun, ready, 534; fixed, 992, 1103. ON. būinn.

bounden, *pp.* bound, edged, 198; fastened, 1103. OE. bindan.

bourne, *see* **burne.**

bow, bowed, *see* **boȝe.**

boyeȝ, churls, 806; *not in* OE., *cp.* EFris. boi.

boȝ, *impers. pr.* behoves, 323; *pt.* **by-hod,** 928. OE. bihōfian.

brade, *see* **brode.**

brat[h]e, violence, 1170; *pl.* **braþeȝ,** violent emo-

tions, 346. ON. brāð(r), *adj. with-þe, suff.*

braundysch, *pr. 2 s. subj.* toss about, 346. OF. brandir, *pr. p.* brandissant.

bray, *pr. 2 s. subj.* utter harshly, 346. OF. braire.

brayde, *pt. 3 s.* roused suddenly, 1170; *3 pl.* brought, 712. OE. bregdan, brægd.

brayneȝ, brains, 126. OE. brægn.

bred, bread, 1209. OE. brēad.

brede (1), *n.* breadth, 1031. OE. brǣdu.

brede(2), *inf.* extend, stretch, 814; grow, flourish, 415. OE. brǣdan.

bred-ful, brimful, 126; *cp.* Sw. brāddfull; OE. brerd.

bref, brief, 268. OF. bref.

breme, spirited, bold, 346; valiant, glorious, 863. OE. brēme.

brende, *pp.* burnt, burnished, 'red,' *applied to gold* (*cp.* brantail), 989. ON. brenna; *cp.* OE. bernan; *cp.* **for-brent.**

brent, *adj.* steep, 106; **b[r]ent,** 1017. OE. brant; Sw. brant; ON. brattr.

breste, *n.* breast, 18, 222, 740, 1103, 1139; **bereste,** 854. OE. brēost.

breue, *imp. s.* tell, 755. ON. brēfa.

brode, broad, 650, 1022, 1024; **brade,** 138. OE. brād.

broȝ**te, bro**ȝ**[t],** *see* **bryng.**

broke, *n.* brook, 141, 146; **brok,** 981; *gen. s.* **broke**ȝ, 1074. OE. brōc.

broun, brown, dark, 537; the colour of burnished metal, 990. OE. brūn.

brunt, *n.* smart blow, 174. *cp.* ON. bruna, to advance at fire-speed.

bryd, bride, 769. OE. brȳd.

bryddeȝ, birds, 93. OE. brid.

bryȝ**t,** *adj.* bright, 75, 110, 989; *used as n.*, 755; *comp.* **bry**ȝ**ter,** 1056; *adv.* **bry**ȝ**t,** 769, 1048. OE. beorht.

brym, brink, 1074; **brymme,** 232. OE. brymme.

bryng, *inf.* bring, 853; *imp. s.* 963; *pt. 3 s.* **bro**ȝ**te,** 527; *pp.* **bro**ȝ**[t],** 286; **boro**ȝ**t,** 628. OE. bringan.

bur, *n.* impetus, 1158; **burre,** blow, 176. ON. byrr.

burde, *impers. pt.* it was meet, 316. OE. (ge)byrian.

burghe, *see* **bor**ȝ.

burne, man, 397, 1090; **bourne,** 617; *pl.* **burne**ȝ, 712. OE. beorn.

burnist, *see* **bornyst.**

þurre, *see* **bur.**

þustwys, *see* **bost-wys.**

þusye3, *pr.* 2 *s.* troublest, 268. OE. bisgian.

þy, *prep.* 107, 140, 141, etc.; **[by],** 672; **be,** 523. OE. bī.

þy-calle, *pr.* 1 *s.* call upon, 913; *pp.* **by-calt,** called, 1163; *cp.* **calle.**

þ by-cawse, *conj.* 296.

þ by-com, *pt.* 3 *s.* became, 537; *cp.* **com.**

þ bydde3, *pr.* 3 *s.* bids, 520; *pt.* 3 *pl.* **bede,** 715. OE. biddan.

byde, *inf.* remain, 399, 977; endure, 664; *pr.* 2 *s.* **byde3,** 907; 3 *pl.* 75; *pt.* 3 *s.* **bod,** 62. OE. bīdan; *cp.* **abyde.**

by-dene, straightway, 196. (?) OE. bi dēn(e), *pp. of* dōn (Skeat).

bye, *inf.* buy, 732; **byye,** 478; *pt.* 3 *s.* **bo3t,** 651; *pp.* 733; redeemed, 893. OE. bycgan.

byfalle, *inf.* happen, 186. OE. befeallan; *cp.* **fel.**

byfore, *adv.* formerly, 172; in front, 1110; *conj.* 530; *prep.* 598, 885; **by-fore,** 294; **bifore,** 49. OE. beforan.

byg, big, 102; *comp.* **bygger,** 374. *cp.* Nor. bugge, a strong man.

bygly, inhabitable, pleasant, 963; *cp.* **bygyng.**

by-gonne, *see* **bygynne.**

bygyng, *n.* dwelling, 932. ON. *v.* byggja; *cp.* **bygly.**

bygynne, *inf.* begin, 581; *pr.* 2 *s.* **bygynne3,** 561; *imp. s.* **bygyn,** 547; *pt.* 3 *pl.* **by-gonne,** 549; *pp.* 33. OE. biginnan.

bygynner, beginner, 436.

by3e, ring, bracelet, 466, OE. bēah.

by3onde, *prep.* beyond, 141, 146, 158, 287, 981, 1156. OE. begeondan.

by-hod, *see* **bo3.**

byholde, *inf.* behold, 810. OE. bihaldan; *cp.* **halde.**

bylde (1), *n.* building, 727, 963; *cp.* OE. byldan.

bylde (2), *pt.* 3 *pl.* encouraged, stirred up, 123. OE. bieldan.

byrþ[e], birth, 1041. ON. byrð; *see* **whate3.**

bysech, *inf.* beseech, 390; *cp.* **sech.**

byseme, v. *impers. inf.* befit, 310; *cp.* **semed.**

by-swyke3, *pr.* 1 *s.* defraud, 568. OE. beswīcan.

by-ta3te, *pt.* 1 *s.* committed, 1207. OE. betǣcan; *cp.* **tech.**

byte, *inf.* bite, 640; seize upon, 355. OE. bītan.

by-twene, *adv.* around, 44; *prep.* between, 140, 658. OE. bitwēonum.

by-twyste, *prep.* betwixt, 464. OE. betweox.

bytyde, *inf.* befal, 397. OE. tīdan, *with pref.* be.
byye, *see* **bye.**

caggen, *pr.* 3 *pl.* fasten, bind, 512; (*origin doubtful;* ? *cp.* catch).
ca3t, *pt.* 3 *s.* seized, 50; **ca3te,** 237. O. North F. cachier; ME. cacchen, ca3t, *on analogy with* la3t, *fr.* lacchen.
calder, *see* **colde.**
calle, *inf.* 173, 182, 721; *pr.* 1 *pl.* 430; *pt.* 3 *s.* **called,** 542; **calde,** 762; *pp.* **called,** 273; **calle[d],** 572. ON. kalla; *cp.* **bycalle.**
calsydoyne, chalcedony, 1003. OF. calcidoine.
cambe, *n.* comb, 775. OE. camb.
can, *see* **con** (1).
care, *n.* 50, 371, 861; *pl.* **care3,** 808. OE. caru.
carpe, *inf.* speak, 949; **carp[e],** 381; *pt.* 3 *s.* **carpe[d],** 752. ON. karpa.
carpe, *n.* discourse, 883. ON. karpa, *vb.*
cas, case, 673. OF. cas.
caste, intention, 1163; *cp.* ON. *v.* kasta, to throw, meditate.
castel-walle, 917. OF. castel; *cp.* **wal.**
cause3, *pl.* 702. OF. cause.
cayre, *ger. inf.* proceed, 1031. ON. keyra.
cete, *see* **cyte.**
ceuer, *inf.* attain, 319. OF. cuvrer, cuevr-.
chace, *inf.* 443. OF. chacier; *cp.* **enchace.**
chambre, 904. OF. chambre.
chapel, 1062. OF. chapel.
charde, *pt.* 3 *pl.* turned, 608. OE. cerran.
charyté, 470. OF. charité.
chayere, chair, throne, 885. OF. chaiere.
chere, cheer, mien, 407, 887, 1109. OF. chiere, chere.
ches, chese, *see* **chos.**
cheuentayn, chieftain, 605. OF. chevetaine.
chos, *pt.* 1 *s.* chose, 187; 3 *s.* **ches,** 759; **chese,** 954; *pp.* **ichose,** 904. OE. cēosan.
chyche, niggard, 605. OF. chiche.
chyde, *inf.* chide, blame, 403. OE. cīdan.
chylde, 723; *pl.* **chylder,** 714, 718. OE. cild, cildru.
cite, *see* **cyte.**
clad, 22. OE. clāðod.
clambe, *see* **clym.**
clanly, *adv.,* nobly, chastely, 2. OE. clǣnlīce; *cp.* **clene.**
clem, *inf.* claim, 826. OF. claimer.
clene, pure, 227, 289, 682, 737, 969, 972; *adv.* perfectly, 754, 767; correctly, 949. OE. clǣne; *cp.* **clanly.**

clente, *pp.* clenched, riveted, 259. OE. *clencan (*not found*); *cp.* MHG. klenken.

cler, *adj.* clear, pure, bright, 74, 207, 227, 1011, 1111; **clere,** 2, 620, 737; *adv.* **cler,** 274, 882, 913; *n.* clearness, 1050. OF. cler.

clerkeȝ, 1091. OF. clerc.

cleuen, *see* **clyuen.**

clos, *adj.* enclosed, set, 2; closed, shut, 183; secure, (?) shut in, 512. OF. clos, *pp. of* clore; *cp.* **enclose.**

close, *inf.* 271; *pt.* 3 *s.* **closed,** 803. OF. clos, *pp. of* clore; *cp.* **clos.**

clot, clay, 22, 320; ground, 789; *pl.* **clotte**ȝ, 857. OE. clott, clot.

cloystor, 969. *Cp.* Low L. claustūra.

clyffe, cliff, 159; *pl.* **klyfe**ȝ, 66; **klyffe**ȝ, 74. OE. clif.

clym, *inf.* climb, 1072; **klymbe,** 678; *pt.* 2 *s.* **clambe,** 773. OE. climban.

clynge, *pr.* 3 *pl.* shrink, 857. OE. clingan.

clypper, shearer, 802; *cp.* ON. *v.* klippa.

clyuen, *inf.* remain, 1196; *pr.* 3 *pl.* **cleuen,** rise, 66. OE. clifian, cleofian.

cnawyng, knowledge, 859; *cp.* **knaw.**

cnoken, *pr.* 3 *pl.* knock, 727. OE. cnucian, (ge)-cnocian; *cp.* ON. knoka.

cofer, coffer, 259. OF. cofre.

colde, *adj.* 50, 808; *comp.* **calder,** 320. OE. cald.

colour, beauty, 215, 753; **color,** 22. OF. colour.

com, *inf.* come, 676; **com**[**e**], 701; 3 *s.* **comeȝ,** 848; *imp. s.* **cum,** 763; *pt.* 1 *s.* **come,** 582; **com,** 615; 3 *s.* 155, 230, 262, 645, 749; *pl.* 574; *pt.* 2 *s. subj.* 598; 3 *s.* 723, 724. OE. cuman; *cp.* **by-com.**

come, *n.* coming, 1117. OE. cyme.

comfort, *n.* 55; **comforte,** 357; **coumforde,** 369. OF. con-, cunfort.

comly, fair, 775; **cumly,** 929; *adv.* **comly,** 259. OE. cymlic.

commune, *adj.* common, 739. OF. comun.

compas, circuit, 1072. OF. compas.

compayny, 851. OF. compaignie.

con (1), can, does; *pr.* 1 *s.* 931; 2 *s.* 769; 3 *s.* 294, 495, 665, etc.; **can,** 499; 2 *pl.* **con,** 381, 914; **conne,** 521; 3 *pl.* **con,** 509, 1078; *pt.* 1 *s.* **cowþe,** 134; 2 *s.* **cowþeȝ,** 484; 3 *s.* **couþe,**

95; 3 *pl.* 855. OE. cunnan, cann, cūðe.

con (2) did, 1 *s.* 81, 147, 149, etc.; 2 *s.* 313, 777, 1183; **conez**, 482, 909, 925; 3 *s.* 111, 171, 173, etc.; 3 *pl.* 78, 551; *orig. for* gan (*pt. of* ginnan), *used for auxiliary* 'did', *attracted to, and confused with,* can, con (cunnan, 'to be able'), *and accordingly used as present and past auxiliaries in sense of* 'do' *and* 'did.'

conciens, consciousness, 1089. OF. conscience.

conne, *see* **con** (1).

contryssyoun, contrition, 669. OF. contriciun.

coppe, *see* **hyl-coppe.**

corne, 40. OE. corn.

coroun, 237, 255; **coroune,** crown, 205; **croune,** 427; **croun,** 1100; *pl.* **corounez,** 451. OF. corone.

corounde, *pt.* 3 *s.* crowned, 415; *pp.* 480; **coronde,** 767, 1101. OF. coroner.

corse, body, 320; *pl.* **corses,** 857. OF. cors.

cortayse, courteous, 433; **cortez,** 754. OF. corteis; *cp.* **vn-cort[a]yse.**

cortaysly, courteously, 381.

cortaysye, courtesy, 432, 444, 456, 468; **cortays[y]e,** 469, 480, 481; **courtaysye,** 457. OF. cortesie.

corte, *see* **court.**

cortel, kirtle, 203. OE. cyrtel.

cortez, *see* **cortayse.**

coruen, *see* **keruen.**

coumforde, *see* **comfort.**

counsayl[e], course, state of being, 319. AF. cunseil.

counterfete, *inf.* resemble, 556. OF. contrefait, *pp. of* contrefaire.

countes, countess, 489. OF. cuntesse.

countré, 297. OF. countrée.

court, 445; **corte,** 701. OF. cort, curt.

courtaysye, *see* **cortaysye.**

couþe, cowþe, *see* **con** (1).

couenaunt, 562; **couenaunde,** 563. OF. covenant.

craftez, powers, 356, 890. OE. cræft.

craue, *inf.* crave, 663. OE. crafian.

Crede, the Creed, 485. L. crēdo.

cresse, cress, 343. OE. cresse.

creste, crown, 856. OF. creste.

crokez, *pl.* reaping-hooks sickles, 40. ON. krōkr.

croun, croune, *see* **coroun.**

[c]ryed, *pp.* cried, 702. OF. crier.

crysolyt, chrysolite, 1009. G. χρῡσόλιθος, the gold-coloured stone.

crysopase, chrysoprase, a golden green stone, 1013. G. χρῡσόπρασος; χρῡσός, gold, πράσον, leek; L. chrȳsoprassus, chrȳsopassus; OF. crysoprasse, crisopase.

crystal, 74, 159. OF. cristal.

Crystes, *see* **Kryst.**

cum, *see* **com.**

cumly, *see* **comly.**

cure, *n.* care, charge, 1091. OF. cure.

cyte, city, 792, 939, 1023; **cete,** 927, 952; **cite,** 1097; **cyty,** 986. OF. cité.

dale, 121. OE. dæl.

dam, *n.* stream, 324; *cp.* OFris. dam; ON. dammr; OE. -demman.

dampned, *pp.* condemned, 641. OF. dampner.

damysel, 489; **damyselle,** 361. OF. dameisele, damisele.

dar, *pr.* 1 *s.* dare, 1089; *pt.* 1 *s.* **dorst,** 143; **dorste,** 182. OE. dear, dorste.

dare, *inf.* lie low, fear, 839; *pt.* 3 *s.* **dard,** 609; *cp.* LG. (be)daren; Sw. dasa, to lie idle; E. daze.

dased, *pp.* dazed, 1085. ON. dasa(sk), to daze oneself.

date, end, goal, 492, 493, 516, 528, 540, 541; [**date**], 529; appointed season, 504, 505; fixed time (?) = dawn, 517; *pl.* **date,** dates, 1040. OF. date.

daunce, *pr.* 2 *s. subj.*, 345. OF. dancer.

daunger, subjection, depression, 250. OF. danger; LL. *domniārium; *cp.* **luf-daungere.**

Dauid, 698, 920.

day, 486, 510, 516, etc.; **daye,** 517, 541, 1210; *gen. s.* **daye,** 533, 554; *pl.* 416; **dawe,** 282. OE. dæg, dagas.

day-glem, day-gleam, sunlight, 1094; *cp.* **glem.**

dayly, *inf.* hazard, dally (with words), 313. AF. dalier; OF. dallier; *cp.* prov. G. dahlen, to trifle.

debate, discussion, dispute, 390. OF. debat.

debonere, 162. OF. debonere.

de-bonerté, gentleness, 798. OF. debonaireté.

declyne, *inf.* droop, 333 **de-clyne,** bend, yield, consent, 509. OF. decliner.

dede (1), *adj.* dead, 31. OE. dēad.

dede (2), *n.* deed, 481, 524. OE. dǣd.

de-gres, *pl.* steps, 1022. OF. degre.

del, dele, *see* **doel.**

dele, *pr.* 3 *s. subj.* deal, 606. OE. dǽlan.
delfully, grievously, 706; *cp.* **doel.**
delyt, *n.* delight, 642, 1104, 1105, 1116, etc.; **delit,** 1129. OF. delit.
delyuered, *pt.* 3 *s.* delivered, 652. OF. delivrer.
deme, *inf.* deem, judge, declare, 336, 348, 360, 1183; **dem[e],** 312; *pr.* 2 *s.* **deme3,** 325, 337; *imp. s.* **deme,** 313, 349; *pr.* 3 *s. subj.* **deme,** 324; *pt.* 1 *s.* **demed,** 361. OE. dēman; *cp.* **dom.**
demme, *inf.* be dammed, checked, 223. OE. (for-) demman; *cp.* **dam.**
dene, valley, 295. OE. denu.
denned, *pt.* 3 *s.* resounded, 51. OE. dynian; *cp.* **dyne.**
dep, *see* **depe** (2).
departed, *pt.* 1 *pl.* separated, 378. OF. departir.
depaynt, *pp.* depicted, arrayed, 1102. OF. depeint; *cp.* **paynted.**
depe (1), *n. pl.* depths, waters, 109. OE. dēop.
depe (2), *adj.* deep, 143, intense, 215; *adv.* **dep,** 406. OE. dēop, dēope.
depres, *inf.* vanquish, 778. OF. dépresser.
depryue, *inf.* 449. OF. depriver.
dere (1), *adj.* beloved, precious, wonderful, 72, 85, 97, etc.; *adv.* 733. OE. dēore.
dere (2), *inf.* harm, 1157. OE. derian.
derely, wondrously, 995.
dere3, *pl.* hindrances, 102. OE. *n.* daru, *v.* derian; *cp.* **dere** (2).
derk, dark, darkness, 629. OE. deorc.
derþe, beauty, 99. OE. dēore = dere + -þ *suff.*; *cp.* ON. dýrð; *cp.* **dere** (1).
derworth, wonderful, 109. OE. dēorwurðe.
dese, dais, 766. OF. deis.
desserte, *n.* desert, 595. OF. desserte.
dessypele3, disciples, 715. OF. disciple.
destyné, destined beloved one, 758. OF. destinee.
determynable, determined, fixed, 594. OF. determinable.
deth, death, 323, 630, 652, 656; **dethe,** 860. OE. dēaþ.
deuely, deaf-like, dull, OE. *dēaflīc; ON. daufligr.
deuise, *inf.* picture. 1129; *pr.* 3 *s.* **deuyse3,** 984, 995; *pt.* 3 *s.* **deuysed,** 1021. OF. deviser.
deuote, devout, 406. OF. devot.
deuoyde, *inf.* drive away, 15. OF. desvoidier.

ɐuyse, device, 139; **at my ɐ deuyse,** in my opinion, 199. OF. devise.
ɐuysed, deuyseȝ, *see* **deuise.**
ɐuysement, portrayal, 1019. OF. devisement.
ɐwyne, *pr.* 1 *s.* pine, 11; **dowyne,** 326. Ō dwīnan.
ȝo, doe, 345. OE. dā.
ȝo, do, 338, 496, etc.; cause, 102, 306, etc.; put, 366, 1042; **do way,** cease, 718; *inf.* 424, 496, etc.; **done,** 914; *pr.* 1 *s.* **do,** 366; 2 *s. and* 3 *s.* **dotȝ,** 338, 556, 17, 293, etc.; 3 *pl.* **don,** 511; *imp. pl.* **do,** 718; **dotȝ,** 521, 536; *pt.* 3 *s.* **did,** 102, 1138; **dyt,** 681; 3 *pl.* **dyden,** 633; *pt.* 3 *s. subj.* **dyd,** 306; *pp.* **don,** 250, 282, etc.; **done,** 1042. OE. dōn.
ȝoc, duke, 211. OF. duc.
ȝoel, grief, 336, 339, 642; *used attributively,* 337; **del,** 250; **dele,** 51; **dol,** 326; OF. doel, duel, dol; *cp.* **delfully.**
ȝoel-doungoun, dungeon of grief, 1187. OF. donjon; LL. domniōnem keeptower; *cp.* **doel.**
ȝole, part, 136. OE. dāl.
ȝom, mind, judgment, 157, 223, 667; **dome,** 580, 699, OE. dōm; *cp.* **deme.**
ȝorst, ȝorste, *see* **dar.**
ȝotȝ, *see* **do.**
ȝouble, 202. OF. double.
ȝoun (1), *adv.* down, 30, 41, 125, etc.; *prep.* 196, 230; *cp.* **adoun.**
ȝoun (2), hill, 121; *pl.* **downeȝ,** 73, 85. OE. dūn.
ȝoungoun, *see* **doel-doungoun.**
ȝousour, sweetness, 429. OF. douçor.
ȝoute, *n.* doubt, 928. OF. doute.
ȝouth, doughty one, 839. OE. duguþ.
ȝowyne, *see* **dewyne.**
ȝraȝ, *imp. s.* draw 699; *pt.* 3 *pl.* **droȝ,** 1116; *pp.* **drawen,** 1193. OE. dragan; *cp.* **o-drawe,** **wyth-droȝ.**
ȝred, *pt.* 1 *s.* feared, 186. OE. (on)drǣdan.
ȝrede, *n.* dread, 181; **wythouten drede,** without doubt, 1047; *from v.* drede.
ȝrem, *n.* dream, 790, 1170. OE. drēam.
ȝresse, *inf.* ordain, 495; *pp.* **drest,** directed, drawn, 860. OF. dresser.
ȝreue, *inf.* go, 323; *pt.* 1 *s.* **dreued,** 980. OE. drǣfan.
ȝrof, *see* **dryue.**
ȝroȝ, *see* **draȝ.**
ȝrounde, *pt.* 3 *s.* drowned, 656; *cp.* Dan. drukne, droune = OE. druncnian, ON. drukkna.

drwry, dreary, 323. OE. drēorig.

dry3e, incessant, 823. ON. drjūgr.

dry3ly, continuously, steadily, 125, 223; *cp.* **dry3e.**

Dry3tyn, Lord, 324, 349. OE. dryhten.

dryue, *pr.* 3 *s. subj.* drive, 1094; *pt.* 3 *s.* **drof,** 30, 1153; *pp.* **dryuen,** 1194. OE. drīfan; *cp.* **out-dryf.**

dubbed, *pp.* adorned, 73, 202; **dubbet,** 97. OF. adouber, *prob. of Germanic* orig.; *cp.* Norw. dubba, to nod, Fris. dubben, to strike; *cp.* **dubbement.**

dubbement, adornment, 121; **dubbemente,** 109. OF. adoubement; *cp.* **adubbement.**

due, 894. OF. deu.

dunne, dark, 30. OE. dunn.

durande, lasting, 336. OF. durer.

dyche, water-course, 607. OE. dīc; *dat.* dīce.

dyd, dyden, *see* **do.**

dy3e, *inf.* die, 306, 642; *pt.* 3 *s.* **dy3ed,** 828; **dyed,** 705. (?) ON. deyja.

dyst, *inf.* order, 360; *pp.* adorned, 920, 987; **dy3te,** 202. OE. dihtan.

dylle, dull, slow, 680; *cp.* OE. dol.

dym, 1076. OE. dim.

dyne, din, 339. OE. dyne; *cp.* **denned.**

dyscreuen, *inf.* descry, 68. OF. descrivre.

dysplese3, *pr.* 3 *s.* displeases, 455; *imp. s.* be not displeased, 422. OF. desplaisir.

dyssente, *pr.* 3 *pl.* descend, 627. OF. descendre.

dystresse, *n.* distress, 280, 337, **dysstresse,** 898. OF. destresse; *cp.* **stresse.**

dystryed, *pt.* 3 *pl.* destroyed, 124. OF. destruire.

dyt, *see* **do.**

efte, again, 328, 332. OE. eft.

elle3, else, 32, 130, 491, 567, 724. OE. elles.

emerad, *n.* emerald, 118; **emerade,** 1005. OF. esmeraud.

emperise, empress, 441. OF. emperesse.

empyre, 54. OF. empire.

enchace, *inf.* pursue, 173. OF. enchacier; *cp.* **chace.**

enclose, *inf.* enclose, contain, 909. OF. enclos, *pp. of* enclore; *cp.* **clos.**

enclyin, *adj.* prostrate, 1206. OF. enclin.

en-clyne, *inf.* bow 630; ***pr. p.* enclynande,** 236. OF. encliner.

encres, *inf.* increase, 959. OF. encreistre.

encroched, *pt.* 3 *s.* obtained, brought, 1117. OF. encrochier; *cp.* **acroche.**

dele3, *adv.* perfectly, without end, 738. OE. ndelēas.

dent, *pp.* notched, cut nto, inlaid, 1012; **en-dente,** 629. L. indentāre.

dorde, *pp. used as n.* adored, 368. OF. adorer, *earlier* aorer.

dure, *inf.* 225; **endeure,** 1082; *pp.* **endured,** 476. OF. endurer.

dyte, *pr.* 3 *pl.* proclaim, give forth, 1126. OF. enditer.

e (1), *adv.*; **at ene,** at one time, 291, 953. OE. ǣne.

ne] (2), *see* **y3e.**

le, singly, 849. OE. ǣnlīc.

leuenþe, eleventh, 1014. OE. endlyfta; *cp.* endlufon, endleofan.

pr[y]se, renown, 1097. OF. enprise.

sens, *n.* incense, 1122. OF. encens.

tent, intention, purpose, 1191. OF. entent.

ter, *inf.* 966; *pr.* 3 *s.* **entre3,** 1067; *pt.* 1 *s.* **entred,** 38. OF. entrer.

urned, *pp.* adorned, 1027. OF. aorner.

r, *conj.* before, 188, 224, 324, etc.; *prep.* 517; *adv.* first, 319; formerly, 372; **ere,** 164. OE. ǣr.

rber, herb-garden, garden. 38, 1171; **erbere,** 9. OF. herbier.

erde, land, country, 248. OE. eard.

ere (1), *see* **er.**

ere (2), *n.* ear, 1153. OE. ēare.

erle, earl, 211. OE. eorl.

erly, *adv.* early, 392, 506. OE. ǣrlīce.

errour, *n.* 402. OF. errour.

erþe, *see* **vrþe.**

erytage, *see* **herytage.**

eschaped, *pt.* 3 *s. subj.* escaped from, evaded, 187. OF. eschaper.

eþe, easy, 1202. OE. ēaðe.

euel, *adv.* ill, 310 930. OE. yfele.

euen (1), *adv.* exactly, 740. OE. efne.

euen (2), *inf.* vie, compare, 1073. OE. efn(i)an.

euen-songe, evensong, vespers, 529. OE. æfensang; *cp.* **songe** (1).

euentyde, *n.* 582. OE. æfentīd.

euer, *adv.* ever, 144, 153, 180, etc. OE. æfre.

euer-more, *adv.* 591, 666, 1066; *cp.* **much.**

excused *pp.* 281. OF. excuser.

expoun, *pr.* 1 *s.* set forth, 37. OF. espondre.

expresse, *adv.* positively, distinctly, 910. OF. expres.

fable, 592. OF. fable.

face, 67, 169, 434, 809; **fa[c]e,** 675. OF. face.
fader, father, 639, 736; *gen. s.* **fadere3,** 872. OE. fæder; *cp.* **3ore-fader.**
fa3t, *pt.* 3 *pl.* fought, 54. OE. feohtan, feaht.
fande, *see* **fynde.**
farande, plausible, fitting, 865. OE. faran; *cp.* **fare** (2).
fare (1), *n.* demeanour, 832. OE. fær.
fare (2), *inf.* go, 147; *pr.* 3 *s.* **fares,** 129; 1 *pl.* **fare to,** behave towards, 467. OE. faran; *cp.* **farande.**
fasoun, form, manner, 983, 1101. OF. façon.
faste, *adv.* determinedly, 54, 150. ON. fast; *cp.* OE. fæst, firm; *cp.* **feste.**
fasure, form, 1084; **fasor,** 431. OF. faisure.
fate3, *pr.* 3 *s.* fades, 1038. OF. fader.
faunt, child, 161. OF. enfant.
fauour, grace, 428; **fauor,** 968. OF. favour.
fax, hair, 213. OE. feax.
faye, faith, 263; **par ma fay,** 489. OF. fei.
fayly, *inf.* fail, 34; **faylë,** 317; *pt.* 3 *s.* **fayled,** 270. OF. faillir.
fayn, glad, 393, 450. OE. fægen.
fayr, *adj.* fair, 147, 490, 810; **fayre,** 169, 177, 747, 1024 (*see* Note), etc.; *comp.* **fei[r]er,** 103; *adv.* **fayr,** 714; **fayre,** 88, 884. OE. fæger.
fech, *inf.* fetch, 1158; *pr.* 3 *s. subj.* **feche,** 847. OE. feccan.
fede, *pp.* blighted, 29. ON. feyja.
fei[r]er, *see* **fayr.**
fel, *pt.* 1 *s.* fell, 1174; **felle,** 57; 3 *pl.* 1120. OE. feallan, fēoll; *cp.* **byfalle.**
felde, *pt.* 1 *s.* felt, 1087. OE. fēlan.
fele, many, 21, 439, 716, etc. OE. fela.
felle, *adj.* fell, 367, 655. OF. fel.
felon[é], crime, 800. OF. felonie.
fenyx, phœnix, 430. OE. fenix.
fer, *adv.* far, 334, 1076; *comp.* **fyrre,** 103, 127, 152, 347, etc. OE. feor, fyrr; *cp.* **fyrre,** *adj.*
fere, company; **in fere,** together, 89, 884, 1105. OE. (ge)fēr.
fere3 (1), *n.* companions, 1150. OE. (ge)fēra.
fere3 (2), *pr.* 3 *s.* transports, 98; *pp.* **feryed,** 946. OE. ferian.
ferly, wondrous, 1084; *used as n.* wonder, 1086. OE. færlīc.
feryed, *see* **fere3.**
feste, feast; **ma feste,** 283, to make merry. OF. feste.

e, *see* fote.
we, few, 572. OE. fēawe.
ȝt, sod, 57; *cp.* ON. flag.
ke, *n.* fold, 947. ON. flaki, a hurdle.
mbe, *inf.* flame, shine, 769; *pr. p.* **flaumbande,** 90. OF. flamber.
uoreȝ, *pl.* flavours, scents, 87. OF. flaveur.
yn, *see* **flyȝe.**
, *inf.* flee, 294. OE. flēon.
ȝe, *pt.* 3 *s.* flew, 431; *pl.* **flowen,** 89. OE. flēogan, flēah.
me, *pr.* 3 *s. subj.* drive, 334. OE. flēman; *cp.* **out-fleme.**
sch, 306; f[l]esch, 958. OE. flǣsc.
schly, 1082. OE. flæsclīc.
t, floor, 1058. OE. flet.
ten, *pr. pl.* flow, 21; *pt.* 3 *s.* **flot,** 46. OE. flēotan, flotian.
de (1), *n.* flood, river, water, 736, 1058; *pl.* **flodeȝ,** 874. OE. flōd.
k, *n.* flock, company, 947. OE. flocc.
onc, *pt.* 1 *s.* flung, 1165. (?) ON. flĭnga; *cp.* ON. flengja; Sw. flänga.
or, *n.* flower, 29, 962; **flour,** 426; *pl.* **flowreȝ,** 208. OF. flour, flor.
or-de-lys, 195; **flour-de-lys,** 753. OF. flour-de-lys.

flot (1), *n.* company, 786; **flote,** 946. OF. flote.
flot (2), *see* **fleten.**
floty, watery, 127. *Cp.* OF. pré flotis.
flour, *see* **flor.**
floury, flowery, 57.
flowen, *see* **fleȝe.**
flowred, *pt.* 3 *s.* 270. OF. florir.
flowreȝ, *see* **flor.**
flurted, *pp.* figured, 208; *cp.* OF. fleureté.
flyȝe, *inf.* flay, 813; *pp.* **flayn,** 809. OE. flēan.
flyte, *inf.* chide, 353. OE. flītan.
fode, food, 88. OE. fōda.
folde (1), *n.* land, 334, 736. OE. folde.
folde (2), *inf.* bend, 813; *pp.* enfolded, 434. OWS. fealdan; OMerc. faldan.
folȝed, *pt. s.* followed, 127, 654; *pr. p.* **folewande,** 1040. OE. folgian.
fon, *see* **fyne** (2).
fonde (1), *inf.* seek, try, prove, 150, 939; OE. fandian.
fonde (2), **fonte,** *see* **fynde.**
fonge, *inf.* receive, take, 479; *pr.* 3 *pl.* **fongeȝ,** 439; *pt.* 3 *pl.* **fonge,** 884. OE. fōn, fangen.
for (1), *conj.* 269, 321, 343, etc; [f]**or,** 700. OE. for, *prep.*
for (2), *prep.* 50, 99, 1050, etc.; **fore,** 734. OE. for.

orbede, *pr.* 3 *s. subj.* forbid, 379. OE. forbēodan.
for-brent, *pp.* burnt up, 1139. OE. forbernan. ON. brenna; *cp.* **brende.**
for-didden, *pt.* 3 *pl.* did away with, 124. OE. fordōn, -dyde; *cp.* **do.**
for-do[k]ked, *pp.* despoiled, robbed, 11; *see* Note.
foreste, 67. OF. forest.
forfete, *inf.* forfeit, 639 *pt.* 3 *s. subj.* **forfeted,** 619. OF. forfet, a fine for transgression.
for-garte, *pp.* forfeited, 321. ON. fyrirgöra; *cp.* **gare.**
for-go, *inf.* 328; *pr.* 3 *s.* **for-gos,** 340. OE. forgān; *cp.* **gon.**
for-ʒete, *inf.* forget 86. OE. forgietan.
forhedeʒ, foreheads, 871. OE. forhēafod.
for-lete, *pt.* 1 *s.* lost, 327. OE. forlǣtan; *cp.* **let.**
forlonge, furlongs, 1030. OE. furlang.
forloyne, *pr.* 1 *s. subj.* go astray, err, 368. OF. porloignier.
forme (1), *adj.* first, 639. OE. forma.
forme (2), *n.* 1209. OF. forme.
formed, *pt.* 3 *s.* 747. OF. former.
for-payned, *pp.* severely tormented, 246. OF. peiner, *with pref.*; *cp.* E. forpined.
forsake, *inf.* 743. OE. forsacan.
forser, treasure chest, 263. OF. forsier.
for-soþe, forsooth, 21, 292. OE. for sōðe; *cp.* **soth.**
forth, 98, 101, 510, 980, 1116. OE. forþ.
fortune, 129, 306; **fortwne,** 98. OF. fortune.
forty, 786, 870. OE. fēowertig.
forþe, ford, 150. OE. ford.
for-þy, therefore, 137, 234, 701, 845. OE. for ðȳ.
fote, foot, 161, 350, 970; *pl.* **fete,** 1120. OE. fōt; *pl.* fēt.
founce, bottom, 113. OF. funz.
foundementeʒ, *see* **fundament.**
founden, *see* **fynde.**
fowleʒ, birds, 89. OE. fugol.
fowre, four, 870, 886. OE. fēower; *cp.* **furþe.**
foysoun, *n.* abundance, used as *adj.* 1058. OF. foison.
fraunchyse, freedom, 609. OF. franchise.
frayneʒ, *pr.* 3 *s.* asks, 129. OE. fregnan.
frayste, *pt.* 1 *s.* scanned, 169. ON. freista.
fre, *adj.* free, liberal, 481, 796; *adv.* 299. OE. frēo.
frech, *adj.* fresh, 87; *used as n.* 195. OE. fersc.

freles, blameless, immaculate, 431; *cp.* ON. frȳjulauss.

frely, *adj.* free, noble, *used as n.* 1155. OE. frēolīc.

frende, friend, 558, 1204. OE. frēond.

french, joyous, 1086; *see* Note.

fro, *adv.* 347; *conj.* since, 251, 375, 958; *prep.* 10, 13, 46, etc.; **fro me warde,** from me, 981. ON. frā; *cp.* **warde.**

frount, forehead, 177. OF. front.

frym, vigorously, 1079. OE. freme.

fryt, fruit 894; **fryte,** 29; *pl.* **frytes,** 87, 1078. OF. fruit.

fryth, forest, 89, 98, 103. OE. friþ.

ful, *adj.* 1098; *adv.* 28, 42, 50, etc. OE. full.

fundament, foundation, 1010; *pl.* **foundementes,** 993. OF. fundement.

furþe, fourth, 1005. OE. fēorða; *cp.* **fowre.**

fyf, five, 849; **fyue,** 451. OE. fīf.

fyfþe, fifth 1006. OE. fīfta.

fygure, 170, 747; form, shape, 1086. OF. figure.

fyldor, gold thread, 106. OF. fil d'or.

fylþe, filth, 1060. OE. fȳlþ; *cp.* **vnde-fylde.**

fyn, fine, 106; finished, perfect, 170; **fyin,** 1204. OF. fin.

fynde, *pr.* 1 *s.* find, 150; *pr.* 3 *s.* **fyndeȝ,** 508, 514; *pt.* 1 *s.* **fande,** 871; *pp.* **fonde,** 283; **fonte,** 170, 327; **founden,** 1203. OE. findan; *cp.* **fonde** (1).

fyne (1), *n.* finish, 635. OF. fin.

fyne (2), *pr.* 1 *s.* cease, 328; *imp. sing.* 353; *pt.* 3 *s.* **fon,** 1030. OF. finer.

fynger, 466. OE. finger.

fyr[e]e, fierce, 54. OF. fers, fiers.

fyrre, *adj.* further, 148. OE. feorr, fyrra; *adv. see* **fer.**

fyrst, *adj.* 570, 571; **fyrst[e],** 486, 549, 999, 1000; **fyrste,** 548; *adv.* 316, 583, 1042; **fyrste,** 638. OE. fyrst.

fyue, *see* **fyf.**

Galalye, 817.

galle, (1) scum, 1060; **gawle,** bitterness, 463. OE. gealla; ON. gall.

galle (2) flaw, 189, 915. ON. galli.

gardyn, 260. OF. gardin.

gare, *inf.* cause, 331; *pt.* 3 *s.* **gart,** 1151; 3 *pl.* **garten,** 86. ON. gera.

garlande, diadem, crown, 1186. OF. garlande.
gate, way, 395, 526, 619; *pl.* **gate3,** streets, 1106. ON. gata.
gaue, gawle, *see* **gyue, galle.**
gay, *adj.* 1124, 1186; **gaye,** 7, 260; *used as n.* **gay,** 189; **gaye,** 433. OF. gai.
gayn, against, 138. OE. gegn.
gayne3, *pr.* 3 *s.* gains, 343. ON. gegna.
gef, *see* **gyue.**
gele, *inf.* tarry, 931. OE. gælan.
gemme, gem, 118, 219, 266, etc.; *pl.* **gemme3,** 7, 253, 991. OF. gemme.
generacyoun, 827; OF. generacion.
gent, fair, gentle, 1014, 1134; **gente,** 118, 253, 265. OF. gent.
gentyl, *adj.* gentle, 264, 278, 605, 883, etc.; *used as n.* 602; **gentyle,** 632. OF. gentil.
gesse, *inf.* guess, think out, 499; *cp.* Dan. gissa.
geste, guest, 277. OE. gæst.
gete, *inf.* get, obtain, 95. ON. geta; *cp.* **reget.**
gilofre, gillyflower, 43. OF. girofre.
glace, *inf.* glide, 171. OF. glacer.
glade, glad, 136, 1144; *comp.* **gladder,** 231; *sup.* **gladdest,** 1109. OE. glæd.
glade3, *pr.* 3 *s.* gladdens, 861; *pr. p.* **gladande,** 171. OE. gladian.
Gladne3, Gladness, 136.
glas, glass, 114, 990, 1018; **glasse,** 1025, 1106. OE. glæs.
glauere3, *pr.* 3 *pl.* deceive, 688.
glayre, amber, 1026.
glayue, sword, 654. OF. glaive.
gle, music, joy, 95, 1123. OE. glēo.
glem, *n.* gleam, 79. OE. glæm; *cp.* **day-glem.**
glemande, *pr. p.* gleaming, 70, 990.
glene, *inf.* glean, 955. OF. glener.
glent, *pt.* 3 *s.* shone, 70, 1026; **glente,** 1001; glanced aside, 671; *pt. pl.* **glent,** 1106. Sw. glänta; *cp.* **glente.**
glente, *n.* light, 114; *pl.* **glente3,** glances, 1144; *cp.* **glent.**
glet, mire, 1060. OF. glette.
glod, *see* **glyde3.**
glode3, clear patches in the sky between clouds, 79; *cp.* ON. glaðr, shining, solar-glaðan, sunset; OE. glæd, shining; OE. 'sunne gæþ to glade'; Orkney dial. glode; *cp.* E. glade, glode.

glory, 70, 171, 934, 959, 1123. OF. glorie.

gloryous, *adj.* 799, 915; *used as adv.* 1144. OF. glorious.

glowed, *pt.* 3 *pl.* 114. OE. glōwan.

glyde3, *pr.* 3 *s.* glides, 79; *pt.* 3 *pl.* **glod,** 1105. OE. glīdan.

gly3t, *pt.* 3 *pl.* shone, 114. ON. glīa; *cp.* **agly3te.**

glymme, radiance, 1088; *cp.* OE. gleomu; Sw. glimma, to shine.

glysnande, *pr. p.* glistening, 165, 1018. OE. glisnian.

go, *see* **gon.**

God, 314, 342, 379, etc.; *gen. s.* **Gode3,** 63, 601, 822, etc.; **Godde3,** 591, 1193. OE. God.

god, good, 310, 674, 1202; **goude,** 568, 818; *used as n.* **goud,** 33; **goude,** 33; goods, **goud,** 731; **god,** 734; *sup.* **best,** 1131; **beste,** 863; *used as n.* 279; *cp.* **wel.** OE. gōd.

God-hede, Godhead, 413.

god-nesse, goodness, 493.

golde, *n.* gold, 2, 165, 213, 989, 1025; **g[ol]de,** 1111. OE. gold.

golden, golden, 1106; *changed from* gulden, OE. gylden.

golf, whirlpool, deep water, 608. OF. golfe.

gome, man, 231, 697. OE. guma.

gon, *inf.* go, 820; *pr.* 3 *s.* **got3,** 365; 3 *pl.* 510; *pr.* 3 *s. subj.* **go,** 530; *imp. s.* 559; *pl.* **gos,** 521; **got3,** 535; *pt.* 3 *s.* **3ede,** 526, 1049; 3 *pl.* 713; *pp.* **gon,** 63, 376. OE. gan, geēode; *cp.* **vmbe-gon, for-go.**

gos, *see* **gon.**

gospel, 498. OE. godspel.

goste, spirit, 63, 86. OE. gāst.

gostly, spiritual, 185, 790. OE. gāstlīc.

gote, *n.* stream, 934; *pl.* **gote3,** 608; *cp.* MDu. *n.* gote; OE. *v.* gēotan, *pp.* goten.

got3, *see* **gon.**

goud, goude, *see* **god.**

grace, grace, Divine favour, 63, 194, 425, etc. OF. grace.

gracios, beautiful, full of grace, 189; **grac[i]os,** 95; **grac[i]ous,** 934; *with adv. force,* 260. OF. gracious.

grauayl, gravel, 81. OF. gravele.

graunt, permission, 317; *from* OF. *v.* graunter.

graye, *adj.* 254. OE. grǣg.

grayne3, *pl.* grain, 31. OF. grain.

gray3ely, fittingly, 499. ON. greiðliga.

Grece, Greece, 231.

greffe, grief, 86. OF. gref.

greme, anger, 465. ON. gremi.

grene, *adj.* green, 38, 1001, 1005. OE. grēne.

gresse, grass, 10, 245; blade of grass, 31. OE. græs.

gret, *adj.* great, 250, 330, 511, etc., [**gret**], 1104; **grete,** 90, 237, 280, 470, 637. OE. grēat.

grete, *inf.* weep, 331. OE. grǣtan.

greue (1), *n.* grove, 321. OE. grǣfa.

greue (2), *pr.* 3 *s. subj.* grieve, 471. OF. grever.

grewe, *see* **grow.**

gromylyoun, gromwell, 43. OF. gremillon, gremil, gromil.

grounde (1), *n.* earth, 10, 81, 434, 1173; foundation, 372, 384, 396, 408, 420. OE. grund.

grounde (2), *see* **grynde.**

grouelyng, *adv.* prostrate, 1120; *cp.* ON. á grúfu, supīnus; ME. (a) gruf, *with adv. suff.* -ling.

grow, *inf.* 31; *pt.* 3 *s.* **grewe,** 425. OE. grōwan.

grym, grim, 1070. OE. grim.

grymly, cruelly, 654. OE. grimlīce.

grynde, *inf.* grind, 81; *pp.* **grounde,** 654. OE. grindan.

gryste, spite, 465. OE. grist.

gulte, guilt, 942; *pl.* **gylte3,** 655. OE. gylt.

gyfte, gift, 565; *pl.* **gyfte3,** 607. OE. gift; ON. gipt.

gyle, guile, 671, 688. OF. guile.

gylte3, *see* **gulte.**

gyltle3, *adj. used as n.* 668; **gy[l]tle3,** 799. OE. gyltlēas.

gyltyf, guilty, 669. OE. gyltig; ME. gilti, *with suff.* -ive; *cp.* **mornyf.**

gyng, company, 455. OE. genge; ON. gengi.

gyngure, ginger, 43. OF. gengibre, gengivre.

gyrle, girl, 205; *cp.* LG. gör, girl; Norw. gorre, a small child.

gyse, guise, 1099. OF. guise.

gyternere, guitar-player, 91. OF. guiterne, *with* E. *suff.*

gyue, *pr.* 3 *s. subj.* give, grant, 707; **gef,** 1211; *imp. s.* **gyf,** 543, 546; *pt.* 3 *s.* **gef,** 174, 270, 734, 765; **gaue,** 667; *pp.* **g[y]uen,** 1190. OE. giefan.

ȝare, well, readily, 834. OE. gearo.

ȝate, gate, 728, 1037; *pl.* **ȝate3,** 1034, 1065. OE. geat.

ȝe, *see* **þou.**

ȝede, *see* **gon.**

ȝemen, yeomen, 535; *prob.* OE. *gēa-man (*not found*), a villager.

ȝer, year, 1079; **ȝere**, 503, 505; *pl.* **ȝer**, 483; OE. gēar; *cp.* **to-ȝere.**

ȝerned, *pp.* desired, 1190. OE. geornian.

ȝet, yet, 19, 46, 145, etc.; **ȝete**, 1061. OE. get.

ȝete, *inf.* grant, allot, 558. (?) late OE. gēatan.

ȝif, ȝyf, *see* **if.**

ȝon, *adj.* yonder, 693. OE. geon.

ȝong, young, 412; **ȝonge**, 474, 535. OE. geong.

ȝore, *adv.* formerly, of yore, 586. OE. gēara.

ȝore-fader, forefather, 322; *cp.* **fader.**

ȝys, yes, yea, verily, 635. OE. gise.

had, hade, haf, *see* **haue.**

hafyng, possession, enrichment, 450; *cp.* **angel-hauyng.**

halde, *inf.* hold, possess, 490; *pr.* 1 *s.* deem, 301; 3 *s.* **halde**ȝ, 454; *pt.* 3 *s.* **helde**, 1002, 1029; *pp.* **halden**, 1191. OE. haldan; *cp.* **byholde.**

haleȝ, *pr.* 3 *s.* flows, 125. OF. haler.

half, 72. OE. healf; *cp.* **wyþer-half.**

halle, hall, 184. OE. heall.

halte, *n.* hold, support, "take-off," 1158. OE. heald.

han, *see* **haue.**

happe, good fortune, 16, 713, 1195. ON. happ.

harde, *adj. used as n.*, 606. OE. heard.

hardyly, boldly, 3; assuredly, 695. OF. hardi *with* E. *suff.*

harme, *n.* 681; *pl.* **harme**ȝ, griefs, 388. OE. hearm.

harmleȝ, harmless, 676, 725.

harpe, *n.* harp, 881. OE. hearpe.

harpen, *pr.* 3 *pl.* harp, 881. OE. hearpian.

harporeȝ, harpers, 881. OE. hearpere.

hate (1), *adj.* hot, 388. OE. hāt.

hate (2), *n.* hatred, 463. OE. hete; *v.* hatian; *cp.* ON. hatr.

hated, *pp.* 402. OE. hatian.

hatȝ, *see* **haue.**

haþel, man, 676. OE. æðele.

haue, *inf.* have, 132, 661, 928; **haf**, 194, 1139; *pr.* 1 *s.* 14, 242, 244; **haue**, 704, 967; 2 *s.* **hat**ȝ, 291, 770, 935, 971; 3 *s.* 446, 465, 625, 824, etc.; 1 *pl.* **haf**, 519, 553; **hauen**, 859; **han**, 554; 2 *pl.* **haf**, 257, 917; **han**, 373; 3 *pl.* 776; *pt.* 1 *s.* **had**, 170; **hade**, 164; 3 *s.* **had**, 1034, 1148; **hade**, 209,

476, 502, etc.; 3 *pl.* **hade,** 550; **had,** 1045; *pt.* 1 *s. subj.* **hade,** 134, 1189, 1194; 3 *s.* 1090, 1142; 3 *pl.* 1091; *pp.* **had,** 1140. OE. habban.

hauyng, *see* **angel-hauyng.**

hawk, 184. OE. hafoc.

haylsed, *pt.* 3 *s.* hailed, 238. ON. heilsa.

he, *pron. pers. nom. s. m.* 302, 332, 348, etc. *ref. to jasper,* 1001; **h[e],** 479; *dat. acc.* **hym,** 324, 349, 360, etc.; **[hym],** 690; *n. nom.* **hit,** 10, 13, 30, etc., *with pl. verb.* 895, 1199; **hyt,** 482; *dat. acc.* **hit,** 41, 46, 160, etc.; **hyt,** 270, 271, 283, 284, 677, 914; *f. nom.* **ho,** 129, 130, 131, etc.; **scho,** 758; *dat. acc,* **hyr,** 8, 9, 164, etc., **hir,** 188, 428; *pl. nom.* **þay,** 80, 94, 509, etc.; *dat. acc.* **hem,** 69, 70 75, etc.; **h[e]m,** 635, 715; **he[m],** 532. OE. hē; *cp.* **her, hit** (2), **hys.**

hed, hede, *see* **heued.**

hede, *inf.* heed, behold, 1051. OE. hēdan.

he3t, *see* **hy3t** (1).

[h]eke, also, 210. OE. ēac.

helde (1), *comp. adv.* more likely; **as helde,** belike, 1193. ON. heldr; Goth. haldis; *cp.* helt, *Dial. Dict.* (*see* Note).

helde (2), *see* **halde.**

hele, welfare, 16, 713. OE. hǣlu.

helle, hell, 442, 651, 840, 1125; *gen. s.* 643. OE. hel; *gen.* helle.

hem, *see* **he.**

hemme, hem, 217; border, 1001. OE. hemm.

hende, ready, quiet, gentle, 184; *used as n.* **hynde,** gracious, 909. OE. (ge)-hende; *cp.* ON. hentr.

hente, *inf.* get, find, 669, 1195; *pr.* 1 *s.* 388. OE. hentan.

her (1), *pron. poss.* her, 4, 6, 131, etc.; **hir,** 22, 191, 197; **hyr,** 163, 169, 178, etc.; *cp.* **he.**

her (2), *pron. poss.* their, 92, 93, 96, etc.; *cp.* **he.**

here (1), *adv.* 298, 389, 399, etc.; **her,** 263, 519. OE. hēr.

here (2), *inf.* hear, 96; *pt.* 1 *s.* **herde,** 873, 879, 1132. OE. hēran.

[h]ere (3), *n.* hair, 210. OE. hǣr, hēr.

[h]ere (4), *see* **hyre** (1).

here-inne, herein, 261, 577; *cp.* **inne.**

herne3, brains, 58. Late OE. hærnes; *cp.* ON. hjarni; MDu. herne; OHG. hirni.

herte, heart, 128, 135, 176, 364; **hert[e],** 17, 51; **hert,** 174, 179, 682, 1082, 1136. OE. heorte.

herytage, *n.* 417; **erytage,** 443. OF. heritage.

heste, commandment, 633. OE. hæs.

hete (1), *n.* heat, 554, 643. OE. hætu.

hete (2), *pr.* 1 *s.* promise, 402; *pt.* 3 *s.* **hy3te,** 305; **hy3t,** was called, 999; *pl.* 950. OE. hātan, hēt; *pass.* hātte.

heterly, fiercely, 402; *cp.* MLG. hetter.

heþen, hence, 231. ON. heðan.

heue, *inf.* raise, 314; *pt.* 2 *s.* **heue,** 473. OE. hebban.

heued, head, 459, 465; source, 974; **hede,** 1172, **hed,** 209. OE. hēafod.

heuen (1), heaven, 473, 490, 500, 873, 988, 1126; *pl.* **heuene3,** 423, 620; **heuen3,** 441; *g. sg.* **heuenes,** 735. OE. heofon.

heuen (2), *inf.* raise, 16. OE. hafenian.

heuen-ryche, kingdom of heaven, 719. OE. heofonrīce; *cp.* **ryche** (2).

heuy, heavy, 1180. OE. hefig.

hider, *see* **hyder.**

hi3e, *see* **hy3e.**

hil, *see* **hyl.**

hir, *see* **he, her** (1).

his, *see* **hys.**

hit (1), *pron. pers., see* **he.**

hit (2), *pron. poss.* its, 108, 120, 224, 740; **hyt,** 446.

ho, *see* **he.**

hol, complete, 406. OE. hāl.

holte-wode3, woods, 75; *cp.* **wod.**

holte3, woods, 921. OE. holt.

holy (1), *adj.* holy, 592, 618, 679. OE. hālig.

holy (2), *adv.* wholly, 418; *cp.* **hol.**

homly, *adj.* belonging to the household, intimate, 1211; *not in* OE., *cp.* OHG. heimlich.

honde, hand; **com on honde,** came to hand, was perceived, 155; *pl.* 49, 218; **honde3,** 706. OE. hand.

hondelynge3, *adv.* with one's hands, 681. OE. handlinga.

hondred, *see* **hundreth.**

hone, *inf.* remain, be, 921; *see* Note.

honour, *n.* 424, 475, 852, 864. OF. honur.

hope (1), *n.* 860. OE. hopa.

hope (2), *pr.* 1 *s.* think, suppose, 225; *pt.* 1 *s.* **hope[d],** 142, 185; **hoped,** 139. OE. hopian.

horne3, horns, 1111. OE. horn.

houre3, *see* **oure** (1).

how, 334, 690, 711, 1146. OE. hū.

hue, *n.* shout, 873. OF. hu.

huee, *see* **hwe.**

hundreth, hundred, 1107; **hundreþe,** 869; **hondred,** 786. OE. hundred; ON. hundrað.

hurt, *pp.* 1142. OF. hurter.

huyle, clump, *applied to shrubs, hence* mound, 41; **hyul** (*see* Note), 1205; **hylle,** 1172.

hwe, hue, 896; **huee,** 842; *pl.* **hwe**ȝ, 90. OE. hīw; *cp.* **twynne-how.**

hyde, skin, 1136. OE. hȳd.

hyder, hither, 249, 763; **hider,** 517. OE. hider.

hyȝ**e,** high, 395, 401, 596, 1024, 1051, 1054; **hy**ȝ[**e**], 678; **hy**ȝ, 39; *adv.* **hy**ȝ, 473, 773; **hy**ȝ**e,** 454; **hi**ȝ**e,** 207. OE. hēah.

hyȝ**t** (1), *n.* height, 501; **he**ȝ**t,** 1031. OE. hēahðu, hēhðu, hīehðu.

hyȝ**t** (2), **hy**ȝ**te,** *see* **hete** (2).

hyl, hill, 789, 979; **hil,** 976; **hylle,** 678. OE. hyll.

hyl-coppe, hill-top, 791. OE. copp.

hym, *see* **he.**

hymself, *pron. reflex.* 808, 811, 826; **hymself,** 680; *emphatic,* **hym-self,** 812, 825, 896, 1134; *cp.* **self.**

hynde, *see* **hende.**

hyne (*monosyllabic*), household servants, 505, 632, 1211. OE. hīwan, *gen.* hīna, domestics; *cp.* ON. hjū, *pl.* hjūn.

hyr, *see* **he, her** (1).

hyre (1), *n.* wages, hire, 523, 534, 539, 543, 583, 587; (?) [**h**]**ere,** 616 (*see* Note). OE. hȳr; *cp.* OFris. hēr.

hyre (2), *inf.* hire, 507; *pt.* 1 *s.* **hyred,** 560. OE. hȳrian.

hys, *pron. poss.* his, 307, 312, 354, etc.; **his,** 285, 526, 715, 819; [**h**]**ys,** 505; **hys**[**e**], 1133; **hysse,** 418; *cp.* **he, hit** (2).

hyt, *see* **he, hit** (2).

hytteȝ, *pr.* 3 *s.* has the chance, 132. ON. hitta, to light upon.

hyul, *see* **huyle.**

I, *pron. pers.* 1 *s. nom.* 3, 4, 7, etc.; [**I**], 81, 363, 977; *dat. acc.* **me,** 10, 13, 19, etc.; *nom. pl.* **we,** 251, 378, 379, etc.; *dat. acc.* **vus,** 454, 520, 552, etc. OE. ic.

ichose, *see* **chos.**

if, *conj.* 147, 264, 265, etc.; ȝ**if,** 45, 662; ȝ**yf,** 482, OE. gif.

ilke, same, very, 704; **ilk,** 995. OE. ilca.

ille, *adv.* ill, 681, 1177. ON. illa.

in, *prep.* 2, 5, 8, etc.; on, 881, 1103; into, 30, 61, 224, 366, 627, 1159, 1162, 1174, 1180; [**in**], 342. OE. in.

in-lyche, *adv.* alike, 546;

inlyche, 603. OE. gelīce; (ME. ilyche; *extended to* in-lyche; *cp.* OE. onlīce); *cp.* **lyk.**

inne, *adv.* in, 940. OE. inne; *cp.* **here-inne.**

innocens, innocence, 708; **in-oscen[c]e,** 672. OF. innocence.

innocent, *adj. used as n.* 625, 720; **innosent,** 684, 696; **innossent,** 666. OF. innocent.

in-noghe, *adj.* enough, 625, 649; **in-nogh,** 661; *adv.* **in-noghe,** 636; **in-noȝe,** 624; **in-nogh,** 660; **i-noghe,** 612; **i-noȝe,** 637. OE. genōg.

in-nome, *pp.* received, 703; *cp.* [n]e[m].

in-sample, example, parable, 499. OF. ensample.

in-seme, together, 838; *cp.* OE. *adj.* gesōm; *v.* gesēman.

in-to, *prep.* 521, 525, 582, 628; to, 231; **into,** 245, 509.

in-wyth, *adv.* within, 970.

is, *see* **be.**

Israel, 1040.

i-wysse, certainly, 151, 1128; **iwysse,** 394; **i-wyse,** 279. OE. gewis.

jacyngh[t], jacinth, 1014. OF. jacincte.

jasper, 999, 1026; **jasporye,** 1018 (*see* Note). OF. jaspre.

Jerusalem, 792, 793, 804, etc.; **Ierusalem,** 829.

Jesus, 711, 717, 820; **Jesu,** 453; **Iesus,** 721; **Iesu,** 458.

John, 788, 867, etc.; **Iohn,** 836; **Jon,** 383, 818; **Jhon,** 984; **J[o]hn,** 1020.

jolyf, joyous, fair, 842; **joly,** 929. OF. jolif, joli.

joparde, hazard, risk, doubt, 602. OF. jeu parti.

Jordan, 817.

joueler, *see* **jueler.**

joy, 234, 395, 796; **joye,** 577, 1126; **ioy,** 266; **ioye,** 128, 1197. OF. joye.

ioyfol, joyful, 288, 300.

joyleȝ, joyless, 252.

joyned, *pt.* 3 *s.* 1009. OF. joindre.

Judee, Judæa, 922; **Judy,** 937.

juel, jewel, 253, 277; **iuel,** 249; **juelle,** 795, 1124; *pl.* **ieueleȝ,** 278; **juele,** 929. AF. juel. OF. joiel, jouel.

jueler, jeweller, 264, 265, etc.; **juelere,** 252; **iueler,** 301; **joueler,** 734.

Jueȝ, Jews, 804. AF. Jeu, Geu; OF. Giu, Jui.

jugged, *pt.* 1 *s.* judged, 7; 3 *pl.* **iugged,** 804. OF. jugier.

justyfyet, *pp.* justified, 700. OF. justifier.

kaste, *see* **kesten.**

kene, keen, 40. OE. cēne.

kenned, *pt.* 3 *s.* taught, 55. OE. cennan.
keruen, *pr.* 3 *pl.* cut, 512; *pp.* **coruen,** 40. OE. ceorfan.
kesten, *pt.* 3 *pl.* cast, flung, 1122; *pp.* **kest,** 861; **keste,** 66; **kaste,** 1198. ON. kasta.
keue, *inf.* dip, 320; *pp.* **keued,** 981. ON. kefja.
klyfe3, klyffe3, *see* **clyffe.**
klymbe, *see* **clym.**
knaw, *inf.* know, 410, 541, 794, 1109; *pr.* 1 *s.* 673; 2 *pl.* **knawe,** 516; 3 *pl.* 505; *pt.* 1 *s.* **knew,** 66, 164, 168, 998, 1019; 3 *pl.* **knewe,** 890; *pp.* **knawen,** 637. OE. cnāwan; *cp.* **cnawyng.**
knelande, kneeling, 434. OE. cnēowlian.
knot, *n.* throng, 788. OE. cnotta.
[Koyntyse], Wisdom, 690. OF. cointise.
Kryst, Christ, 55, 458, 776; **Kryste,** 569; *gen.* **Kryste3,** 904, 1208; **Crystes,** 383. OE. Crist.
Krysten, *adj.* Christian, 461. OE. Cristen.
Krystyin, *adj. used as n.* Christian, 1202. OF. Cristine.
kyn, *n.* kind, **quat kyn,** 755, 771; **what kyn,** what kind of, 794; **alle kynne3,** all kinds of, 1028. OE. cynn; *cp.* **man-kyn, sumkyn.**
kynde (1), *n.* nature, 55, 74, 752. OE. cynd.
kynde (2), *adj.* grateful, 276. OE. cynde.
kyndely, *adv.* kindly, 369; **kyntly,** properly, 690. OE. cyndelīce.
kyndom, kingdom, 445. OE. cynedōm.
kyng, 448, 468, 480, 596. OE. cyning.
kynne3, *see* **kyn.**
kyrk, church, 1061. OE. circe; *cp.* ON. kirkja.
kyste, coffer, 271. OE. cyst.
kythe3, regions, 1198. OE. cȳþþ, cȳþþu.
kyþe, *inf.* show, 356; *imp. pl.* **[k]yþe3,** 369. OE. cȳðan.

labor, *inf.* cultivate, 504. OF. laborer.
labour, *n.* 634. OF. labour, labeur.
lad, *see* **lede** (2).
lade, *pp.* laden, 1146. OE. hladan.
lady, 491; "my lady," 453; OE. hlǣfdige.
ladyly, queenly, noble, 774.
ladyschyp, rank, dignity, 578.
laften, *pt.* 3 *pl.* left, 622. OE. lǣfan.
la3t, *pt.* 1 *s.* caught, obtained, 1128; **la3te,** 1205. OE. læccan.
lamb, lambes, *see* **lombe.**

dande, *see* **londe.**

dangour, sickness, 357. OF. langour.

lantyrne, lantern, 1047. OF. lanterne.

lappe$_3$, hanging sleeves, 201. OE. læppa.

large, 201; bounteous, 609. OF. large.

lasse, *see* **lyttel.**

laste (1), *inf.* last, 956; *pr.* 3 *pl.* **laste**$_3$, 1198. OE. lǣstan.

laste (2), *pp.* loaded, 1146. OE. hlæstan.

late, *adv.* 392, 538, 574, 615; *adj. sup.* **laste,** 547, 570, 571. OE. læt.

launce$_3$, *pl.* boughs, 978. OF. lance.

laue$_3$, *pr.* 3 *s.* pours, 607. OF. laver.

l[a]we, *see* **lowe.**

lawe$_3$, *pl.* laws, 285. OE. lagu.

layd, *pp.* 958; **layde,** 1172. OE. lecgan.

layned, *pp.* concealed, 244. ON. leyna.

ledden, speech, noise, 878; **l[e]den,** 874. OE. lǣden.

lede (1), *n.* man, Sir, 542. OE. lēod.

lede (2), *inf.* lead, 774; *pr.* 1 *s.* 409; 2 *pl.* 392; *pp.* **lad,** 801. OE. lǣdan.

lef (1), *pl.* leaves, 77; (of a book), **leue**$_3$, 837. OE. lēaf (*neut.*); *cp.* **leued.**

lef (2), beloved, 266; *used as n.* 418. OE. lēof.

legg, 459. ON. leggr.

leghe, *see* **ly**$_3$.

legyounes, legions, 1121. OF. legion.

lelly, loyally, faithfully, 305. OF. leel, *with* E. *suf.*

leme, *inf.* glance, glide, 358; *pt.* 3 *s.* **lemed,** gleamed, 119, 1043. (?) OE. lēomian; *cp.* gelēomod; *n.* lēoma.

lemman, *n.* loved one, 763, 796, 805, 829. OE. lēofman.

lenge, *inf.* dwell, 261; *pr.* 2, *pl.* 933. OE. lengan.

lenger, *see* **long.**

lenghe, length, 416; **on lenghe,** for a long time, 167. OE. lengu.

lenþe, length, 1031. OE. lengðu.

lere, face, 398. OE. hlēor.

lesande, *pr. p.* loosening, opening, 837. OE. lēsan, līesan.

lese, *see* **neuer-þe-lese.**

lesse, les, *see* **lyttel.**

lest, *conj.* 187, 865. OE. (ðȳ) lǣs ðe.

leste, *see* **lose** (1).

lesyng, *n.* lie, 897. OE. lēasung.

let, *inf.* allow; **let be,** cease, 715; *imp. s.* 901, 912, 964; *pl.* 718; *pt.* 3 *s.* 20; **lette,** 813. OE. lǣtan.

lette, *pt.* 3 *s.* hindered, 1050. OE. lettan.

lettrure, knowledge of

letters, learning, 751. OF. lettreure.

le|þe3, *pr.* 3 *s.* abates, 377; ME. leþ, *n. cp.* G. ledig, free, MDu. onlede, trouble.

leue (1), *n.* permission, 316. OE. lēaf.

leue (2), *inf.* **believe**, 311; **leuen**, 69; *pr.* 1 *s.* **leue**, 469, 876; 3 *s.* **l[e]ue3**, 302, 304, 308; 1 *pl.* **leuen**, 425; 2 *pl.* **l[e]ue3**, 308; *pr.* 2 *s. subj.* **leue**, 865. OE. (ge)lȳfan.

leued, covered with leaves, 978; *cp.* **lef** (1).

leue3, *see* **lef** (1).

l[e]uyly, permissible, 565. *See* Note.

liure, livery, that which is delivered, given freely, to the servants of a household, 1108. AF. liveré, OF. livrée.

lo, *interj.* 693, 740, 822. OE. lā.

lo3e, pool, 119. (?) OE. luh.

loke, *inf.* 934; *pr.* 3 *s. subj.* 710; *imp. s.* 463; *pt.* 1 *s.* **loked**, 167, 1145. OE. lōcian.

loke3, looks, appearance, 1134.

lokyng, *n.* gaze, 1049.

lombe, lamb, 413, 741, 795, etc.; **lom[b]e**, 945; **lom[b]**, 815; **lambe**, 757, 771; **lamb**, 407; **lou[m]be**, 861; **loumbe**, 867; *gen.* **lombe3**, 872; **lambes**, 785; **lombe**, 1141. OE. lamb.

lom[p]e-ly3t, lamplight, 1046. OF. lampe; *cp.* **ly3t**.

londe, land, 148, 937; **in lande**, in the fields, 802. OE. lond.

lone, lane, 1066. OE. lane, lone.

long, *adj.* 597; **long[e]**, 586; **longe**, 1024; *adv.* **longe**, **hys lyue3 longe**, all his life, 477; 533; *comp.* **lenger**, 168, 180, 600, 977. OE. *adj.* long, lengra, *adv.* longe.

longande, *pr. p.* belonging, 462. (?) OE. langian, to long for; gelang, dependent.

longed, *pt.* 3 *s.*, **me longed**, I longed, 144. OE. langian.

longeyng, *n.* longing, 244, 1180. OE. langung; *cp.* **luf-longyng**.

lorde, God, Christ, 285, 304, 362, etc.; master of vineyard, 502, 506, 513, etc.; *interj.* 108, 1149. OE. hlāford.

lore, learning, custom, 236. OE. lār.

lose (1), *inf.* 265; *pt.* 1 *s.* **leste**, 9; 2 *s.* **leste3**, 269; *pp.* **loste**, 1092. OE. lēosan, losian.

lose (2), *inf.* perish, 908. OE. losian.

lote, gesture, 238; sound, 876; expression, appearance, 896; vision, 1205. ON. lāt, appearance; *cp.* Sw. låt, sound.

loþe, *n.* trouble, 377. OE. lāþ.

loude, *adj.* 878. OE. hlūd.

loue, *inf.* praise, 285, 342, 1124, 1127. OE. lofian.

loueloker, louely, *see* **lufly.**

loue3, *pr.* 3 *s.* loves, 403, 407. OE. lufian.

loumbe, *see* **lombe.**

loute, *pr.* 2 *pl.* bow, bend, 933. OE. lūtan.

lowe, *adv.* 236; l[a]**we,** 547; **lowest,** *adj. sup.* 1001. ON. lāgr.

luf, *n.* love, 467, 851. OE. lufu.

luf-daungere, might of love, 11; *cp.* **daunger.**

luf-longyng, 1152; *cp.* **long-eyng.**

lufly, *adj.* 962; **louely,** 693; *comp.* **loueloker,** 148; *adv.* **lufly,** 880, 978. OE. luflic.

lufsoum, loveable, 398. OE. lufsum.

lure3, losses, 339; losses, deprivations, 358. OE. lyre.

lurked, *pt.* 1 *s.* crept, 978; *cp.* Norw. lurka, to sneak away.

lyf, life, 247, 305, 392, etc.; *gen. s.* **lyue3,** 477, 578, 908. OE. līf.

lyfed, *pt.* 2 *s.* 483; *pr. p.* **lyuyande,** 700; *pp.* **lyued,** 477, 776. OE. lifian, libban.

lyfte, *pp.* lifted, 567. ON. lypta.

lygynge3, dwellings, 935; *cp.* ON. *v.* liggja.

ly3, *inf.* lie, 930; *pr.* 3 *s.* **lys,** 360, 602; *pt.* 3 *s.* **leghe,** 214. OE. licgan.

ly3e, *n.* lie, 304. OE. lyge.

ly3t, *n.* light, 69, 119, 1043, 1073. OE. lēoht; *cp.* **lom[p]e-ly3t.**

ly3te (1), *adj.* bright, 238, 500; **ly3t,** pure, 682. OE. lēoht.

ly3te (2), *adv.* lightly, 214. OE. lēohte.

ly3te (3), *pt.* 2 *s.* alighted, arrived, 247; 3 *s.* **ly3t,** descended, 943; *pp.* **ly3t,** 988. OE. lihtan.

ly3tly, lightly, easily, 358. OE. lēohtlīce.

lyk, *adj.* like, 432, 501, 874, 896; **lyke,** 735; OE. (ge)līc; *cp.* **in-lyche.**

lyke3, *pr. impers.* pleases, 566. OE. līcian.

lykne3, *pr.* 3 *s.* likens, 500; *cp.* Sw. likna.

lykyng, pleasure, joy, 247. OE. līcung.

lym, limb, 462; *pl.* **lymme3,** 464. OE. lim.

lyne, line; **by lyne,** in due order, 626. OF. ligne, L. linca.

lynne, *adj.* linen, 731. OE. līnen; *cp.* OFris. linnen.

lys, *see* **ly3.**

lyste (1), *n.* desire, 173; joy, 467, 908. ON. lyst; *cp.* OE. lust, lystan (*vb.*).

lyste (2), *pt. impers.* desired, 146, 181; cared, chose, 1141. OE. lystan.

lysten, *inf.* listen to, 880. OE. hlystan.

lyth, limb, figure, 398. OE. liþ.

lyttel, *adj.* 387, 575, 604, 1147; unimportant, 574; *comp.* **lasse,** 491, 599, 600, 601, 853; **lesse,** 339, 852; **les,** 864, 876; *adv.* **lyttel,** 172, 301; *comp.* **les,** 865, 888, 900, 901. OE. lytel.

lyþe, *inf.* soothe, 357. OE. liðian; *cp.* **leþe3.**

lyþer, *adj. used as n.* evil, 567. OE. lyðre.

lyued, lyuyande, *see* **lyfed.**

lyue3, *see* **lyf.**

ma (1), *pron. poss.* (French), my, 489.

ma (2), (3), **mad, made, madde,** *see* **make** (2), **mon.**

mad, *adj.* 267, 1199; **madde,** 290; *adv.* 1166. OE. (ge)mǣdd.

maddyng, madness, 1154.

make (1), spouse, 759. OE. (ge)maca; ON. maki.

make (2), *inf.* make, 176, 304, 474; **ma,** 283; *pr.* 1 *s.* **make,** 281; 3 *s.* **mat3 rescoghe,** rescues, 610; 3 *pl.* **man,** 512; *pt.* 3 *s.* **made,** 522, 1149; **mad,** 539; 2 *pl.* **made,** 371; *pp.* **mad,** 274, 486, 953; **made,** 140; **madde,** 359. OE. macian.

makele3, matchless, 435, 780, 784; *cp.* **make** (1).

malte, *inf.* melt, **malte in hit mesure,** enter into the measure of it, 224; *pt.* 3 *s.* 1154. OE. meltan.

man (1), **mane3, manne3,** *see* **mon** (1).

man (2), *see* **make** (2).

maner, manor-house, 918; **manayre,** enclosed city, 1029. OF. manoir.

ma[n]ere3, *pl.* manners, 382. AF. manere; OF. maniere.

man-kyn, mankind, 637. OE. mancynn; *cp.* **kyn.**

mare, *see* **much.**

margyrye, pearl, 1037; *pl.* **margarys,** 199; **mariorys,** 206. OF. margerie.

marked, market, 513. Late OE. market, *from* OF. (L. mercātum).

marre3, *pr.* 2 *s.* marrest, 23; *pp.* **marre[d],** 359. OE. merran.

Mary, 383; **Marye,** 425.

maryage, marriage, 414; **maryag[e],** 778. OF. mariage.

mas, service of the mass, 1115; **messe,** 497. OE. mæsse; OF. messe; L. missa.

mask[e]lle, spot, 843; **mascle,** 726. OF. mascle, macle; L. macula.

maskelle3, spotless, 756, 768, 769, 780; **ma[s]kelle3,** 733; **maskelles,** 744, 781; **maskele3,** 745, 900, 923; **ma[s]kele3,** 757; **mascelle3,** 732.

mate (1), *adj.* depressed, dejected, 386. OF. mat.

mate (2), *inf.* checkmate, confuse, 613. OF. mater.

Mathew, 497.

mat3, *see* **make** (2).

may (1), maiden, 435, 780, 961. (?) OE. mæg.

may (2), *pr.* 1 *s.* can, may, 487, 783; 2 *s.* 296, 347, 694, 703, 966, 970; 3 *s.* 300, 310, 312, etc.; 2 *pl.* 918; **moun,** 536; 3 *pl.* 29, 336; *pt.* 1 *s.* **mo3t,** 188; 2 *s.* **my3te3,** 317; 3 *s.* **mo3t,** 34, 194, 223, etc.; **mo3te,** 475, 1196; **my3t,** 69, 135, 176, 722, 891, 1082, 1157; 2 *pl.* **mo3t,** 1051; 3 *pl.* **mo3t,** 92; **my3t,** 579. OE. mæg, magon, meahte, mihte.

mayden, 162; *pl.* **maydene3,** 1115; **maydenne3,** 869. OE. mægden.

maynful, mighty, powerful, 1093. OE. *n.* mægen; *suff.* -ful.

mayster, master, 462, 900. OF. maistre.

mayster-ful, masterful, 401.

me, *see* **I.**

mede, *n.* reward, 620. OE. mēd.

meke, meek, 404, 815, 832, 961. ON. mjūkr.

mekenesse, 406.

mele, *inf.* speak, 925; **melle,** 797, 1118; *pr.* 3 *s.* **mele3,** 497; *pt.* 1 *s.* **meled,** 589. OE. mælan.

[m]ele, *n.* discourse, 23. OE. mæl.

melle, *n.* **in melle,** in midst, among, 1127. ON. ī milli.

membre3, members, 458. OF. membre.

men, *see* **mon** (1).

mende3, *n. pl.* amends, 351. OF. amende.

mendyng, improvement, 452. OF. amender.

mene, *inf.* mean, 293, 951; *pr.* 2 *s.* **mene3,** 937. OE. mænan.

mensk, grace, dignity, 783; **menske,** 162. OE. mennisc; ON. menska.

menteene, *inf.* maintain, 783. OF. maintenir.

meny, *see* **meyny.**

mercy, 356, 623, 670; **merci,** 576; **mersy,** 383.

mere, mere, stream, 158; *pl.* **mere3,** 140, 1166. OE. mere.

merked, *pp.* marked out, situated, 142. OE. mearcian.

mersy, *see* **mercy.**

meruayle, *n.* astonishment,

1130; marvel, portent, 157; **merwayle,** 1081; *pl.* **meruayle3,** 64. OF. merveille.

meruelous, marvellous, 1166. OF. merveillous.

mes, course, meal, 862. OF. mes.

meschef, misfortune, ill, 275. OF. meschef.

mesure, measure, worth, 224. OF. mesure.

mete (1), *adj.* fit, 833, 1063. OE. (ge)mæte; *cp.* **vnmete.**

mete (2), *n.* food, 641. OE. mete.

mete (3), *inf.* meet, 918; find, 329; *pr.* 1 *pl.* **meten,** 380. OE. mētan.

meten, *pp.* measured, 1032. OE. metan.

meuen, *pr.* 3 *pl.* move, dwell, exist, 64; *pt.* 3 *s.* **meued,** moved, 156. OF. movoir; *stem* muev-.

meyny, company, retinue, 892, 899, 925, 960, 1127, 1145; **meny,** 542. OF. mesniee, maisnee.

mirþe, *see* **myrþe.**

mo, *see* **much.**

mod, disposition, 401; **mode,** 738, 832. OE. mōd.

moder, mother, 435. OE. mōdor.

mode3, modulations, 884. OF. mode.

mo3t, mo3te, mo3ten, *see* **may** (2).

mokke, dirt, 905. ON. mykr.

mol, *see* **mul.**

molde3, *pl.* moulds, 30. OE. molde.

mon (1), *n.* man, 69, 95, 310, etc.; **man,** 314, 386, 675, 685, 1195; *gen. s.* **manne3,** 223; **mane3,** 940, 1154; *pl.* **men,** 290, 331, 336, etc.; *pron. indef.* one, 194, 799; **man,** 165, 334; **ma,** 323. OE. mann; *cp.* **stroþemen.**

mon (2), *n.* moan, 374. OE.* mān (*not found*; *cp.* mænan).

mone, moon, 923, 1044, 1045, 1056, 1057, 1068, 1069, 1072, 1081, 1092, 1093; month, 1080. OE. mōna.

mony, many, 160, 340, 572. **mony a,** 775. OE. manig.

moote, 948, moat. OF. mote.

more, *see* **much.**

morne, *inf.* mourn, 359. OE. murnan.

mornyf, *adj. as adv.* miserably, 386. OE. murne, + *suff.* -ive; *cp.* **gyltyf.**

mornyng, *n.* mourning, 262. OE. murnung.

moste, *see* **much, mot** (2).

mot (1), *see* **mote** (2).

mot (2), *pr.* 3 *s.* must, 31, 320, 663; **[mo]t,** 25; **mot,** may, 397; *pt.* 2 *s.* **moste,** 319, 348; 3 *pl.* 623. OE. mōt, mōste.

mote (1), castle, walled city, 142, 936, 937, 948, 973; *pl.* **motes**, 949. OF. mote.

mote (2), spot, speck, 726, 764, 855, 924, 960, 972; **mot**, 843. OE. mot.

motele3, spotless, 925, 961; **moteles**, 899.

mote3, *pr.* 2 *s.* arguest, 613. OE. mōtian.

moul, mould, earth, 23; *cp.* Sw. dial. mul, muel.

moun, *see* **may** (2).

mount, *n.* 868. OE. munt.

mounte3, *pr.* 3 *pl.* amount to, 351. OF. munter.

mouth, 183, 803. OE. mūþ.

much, *adj.* 244, 604, 776, 1118, 1130, 1149; *comp.* **more**, 128, 132, 133, etc.; **mo**, 151, 340, 850, 870, 1194; *adv.* 234, 303, 374, 576; *comp.* **more**, 144, 145, 156, 168, 169, 180, 181, 212, 565, 588, 589, 599; **mare**, 145; *sup.* **moste**, 1131. OE. micel; māra, māre, mā; mǣst; *cp.* **euer-more.**

mul, dust, 905; **mol**, 382. OE. myl.

munt, intention, 1161; *cp.* OE. myntan.

my, *pron. poss.* 15, 16, 17, etc.; **myn**, 128, 174, 176, 179, 200, 566, 1208; **by myn one**, by me in solitude, 243; **myne**, 335. OE. mīn; *cp.* **I.**

mydde3, **in mydde3**, in the midst of, 222, 740; **in myde3**, 835; *cp.* OE. tō middes.

my3t (1), power, 630, 765; **my3te**, 1069; **myste**, 462. OE. miht.

my3t (2), **my3te3**, *see* **may** (2).

myke3, *pl.* special friends, 572 (*see* Note).

mylde, mild, 961, 1115; *used as n.* gentle ones, 721. OE. milde.

myn, myne, *see* **my.**

mynde, *n.* mind, 156, 224, 1130, 1154. OE (ge)-mynd.

mynge, *inf.* remember, think, 855. OE. myngian.

mynne, *inf.* remember, 583. ON. minna.

mynyster, minster, 1063. OE. mynster.

myrþe, mirth, 92; **mirþe**, 1149; *personified*, [**Myrþe**], 140. OE. myrgþ.

myrþe3, *pr.* 3 *s.* gladdens, 862.

myry, merry, 23, 158, 781, 936; *comp.* **myryer**, 850; *sup.* **myryeste**, 199; **myryest**, 435. OE. myrige.

mys (1), amice, robe, 197. OF. amis; L. amictus.

mys (2), *see* **mysse** (1).

myself, *pron. reflex.* 1175;

emphatic, 414; **my-seluen**, 52.

myserecorde, compassion, 366. OF. misericorde.

myse-tente, *pp.* misunderstood, 257; *cp.* **tente.**

mysse (1), *n.* loss, 364; **mys**, 262; *cp.* OE. missan, to fail to meet.

mysse (2), *inf.* miss, 329; *pr.* 1 *s.* 382. OE. missan; ON. missa.

mysse;eme, *inf.* neglect, leave ill-guarded, 322. OE. misgēman.

myste, *see* **my;t** (1).

mysterys, mysteries, 1194. L. mystērium.

myte, mite, 351. OF. mite.

myþe, *inf.* avoid (sorrow), 359. OE. mīðan (*see* Note).

na;t, na;te, *see* **ny;t.**

name, *n.* 1039; **nome**, 872; *pl.* **name**[*s*], 998. OE. nama.

nature, *n.* 749. OF. nature.

naule, navel, 459. OE. nafela.

nauþeles, nawþeles, *see* **neuer-þe-lese.**

nawhere, nowhere, 534, 932. OE. nāhwǣr.

nawþer, *conj.* neither, *alternative with* **ne**, 485, 1044, 1087; **nauþer**, 465, 484; [**n**]**oþer**, 848; **ne . . . nawþer**, nor . . . neither, 751. OE. nāhwæðer.

ne, *adv.* not, 35, 65, 293, 350, 471, 619; *strengthening another negative*, 4, 362, 403, 516, 1071, 1082; *strengthening two negatives*, 825, 898; *conj.* nor, 262, 334, 347, 465, 484, 485, 688, 751, 764, 843, 848, 897, 918, 1044, 1045, 1057, 1062, 1087; *cp.* **nis.**

nece, niece, 233. OF. nièce; pop. L. neptia.

nedde, *pt. impers.* needed, 1044. OE. nēodian.

nede, *n.* need, 1045; *gen. s.* **nede;**, necessarily, 25, 344. OE. nēd.

[**n**]**e;bor**, neighbour, 688. OE. nēahgebur.

[**n**]**e**[**m**], *pt.* 3 *s.* seized, 802; 3 *pl.* **nom**, received, 587; OE. niman. *cp.* **in-nome.**

nemme, *inf.* name, 997. OE. nemnan.

nente, ninth, 1012. OE. nigoða; ON. niundi.

ner, *adv.* near, 286; **nere**, 404; [**n**]**ere**, 262. OE. nēar; *cp.* **welnygh.**

nerre, *adj. comp.* nearer, 233. OE. nēarra.

nesch, soft, pleasant, 606. OE. hnesce.

neuer, never, 19, 71, 333, etc.; *with negative*, not ever, 4, 262, 825, 889, 900, 1071. OE. nǣfre.

neuer-þe-lese, nevertheless, 912, 913; **nauþeles**, 877; **nawþeles**, 950; **nowþe-lese**, 889; *cp.* **lyttel.**

newe, new, *see* **nwe.**

rnis, *see* **be** (1).

rno, *pron.* 32, 69, 95, etc.; **non,** 206, 209, 215, 219, etc.; **none,** 440; *adv.* 347, 951, 977, 1190. OE. nān, nā.

noble, *adj.* 922, 1097. OF. noble.

no3t, *pron.* nothing, 274, 337, 563, 588, 657, 1050; *with negative,* anything, 520. OE. nāwiht.

nom, *see* **[n]e[m].**

nome, *see* **name.**

non, none, *see* **no.**

not, 29, 34, 92, etc.; *cp.* **no3t.**

note (1), matter, 155, 922. OE. notu.

note (2), song, 879; *pl.* **note3,** musical notes, 883. OF. note.

[n]oþer, *see* **nawþer.**

now, 271, 283, etc. OE. nū.

nowþe-lese, *see* **neuer-þelese.**

nwe, new, 155, 792, 879, 882, 943, 987; **nw[e],** 527; **newe,** 894; *adv.* **nwe,** anew, 1080, 1123; **new,** 662. OE. nīwe, nēowe.

ny3t, night, 116, 1071; **ny3te,** 243; **na3t,** 523; **na3te,** 1203. OE. niht, neaht.

nys, *see* **be** (1).

O (1), *interj.* 23, 241, 745, 1182.

o (2), *prep., see* **of.**

obes, *pr.* 3 *pl.* do obeisance to, 886. OF. obeiss-, obeir.

odour, 58. OF. odur.

of, *adv.* off, 237, 358; *prep.* 3, 12, 55, etc.; by (*of agent*) 11, 248; from, 31, 33, 36, etc.; with, 25, 76, 119, 206, 207; in, 896, 1101; out of, 1126; **o,** 309, 429, 792, 1018; **of al and sum,** in full, 584. OE. of.

ofte, often, 14, 340, 388; *comp.* **ofter,** 621. OE. oft.

o3e, *pr.* (*impers.*) ought, 552; *pr.* 1 *s.* **[a]we** (MS. **owe**), owe, 543; *pt.* 3 *s.* **a3t,** ought, 1139; (*impers.*) **o3te,** 341. OE. āgan.

o3t, *pron.* something, 274; anything, 1200. OE. āwiht.

olde, 941, 942; *comp.* **alder,** 621; *sup.* **aldest,** 1042. OE. ald.

on (1), *num.* one, 293, 530, 551, 557; **[o]n,** 860; **at on,** in accord, 378; **an,** 869 (*cp.* 786); *indef. pron.* 953; *gen. s.* **one3,** 864; *indef. art.* **on,** 9; *adv.* **one,** alone, 243, 312. OE. ān; *cp.* **a, an, vchon.**

on (2), *prep.* on, upon, 41, 45, 60, etc.; in, 97, 243, 425, 710, 874, 1079,

1095; **on honde,** to hand, 155; **on lenghe,** for a long time, 167; *adv.* 255, 645.

one$_3$, *see* **on** (1).

only, *adv. used as prep.* except, 779. OE. ānlīc.

onslyde$_3$, *pr.* 3 *pl.* sway, 77; *cp.* **slode.** ? OE. āslīdan.

on-sware, *inf.* answer, 680. OE. andswerian; *cp.* **answar, sware.**

on-vnder, *see* **an-vnder.**

open, *adj.* 183; **vpen,** 1066; **vpon,** 198. OE. open.

or, *see* **oþer** (1).

oryent, *n.* Orient, 3; **oryente,** 82; *used as adj.* **orient,** 255. OF. orient.

oþer (1), *conj.* or, 118, 130, 141, 491, etc.; **or,** 233; *cp.* OE. oþþe.

oþer (2), *adj.* other, 206, 209, 219, 319, 842, 935; *pron.* 449; *gen. s.* **oþere**$_3$, 450; *pl.* **oþer,** 585, 773, 778. OE. ōðer.

oure (1), *n.* hour, 530, 551; *pl.* **houre**$_3$, 555. OF. hore, ure.

oure (2), *pron. poss.* 304, 322, 455, etc.; **our,** 851. OE. ūre; *cp.* **I.**

out, *adv. with* **of,** 282, 365, 642, 649, 1058, 1163, 1170; **oute of,** 3. OE. ūt.

out-dryf, *inf.* drive out, 777; *cp.* **dryue.**

out-fleme, *n.* exile, 1177. OE. ūt-flēma; *cp.* **fleme** (*see* Note).

out-ry$_3$**te,** *adv.* straight out, 1055; *cp.* **ry**$_3$**t.**

out-sprent, *pt.* 3 *s.* spurted out, 1137; *cp.* Sw. dial. sprinnta, to burst; spritta, to start.

ouer, *adv.* too, 473; *prep.* over, 318, 324, 454, 773, 1166; above, 1205; **o[u]er gayn,** over against, 138. OE. ofer; *cp.* **gayn.**

ouerte, open, plain, 593. OF. overt.

ouerture, *n.* opening, 218.

owne, *adj.* own, 559. OE. āgen.

pace, passage, verse, 677. OF. pas.

pakke, pack, company, 929: *cp.* Du. pak.

pale, *inf.* appear pale, 1004. OF palir.

pane, *n.* side, 1034. OF. pan.

par, *prep.* (*French*), by, 489.

paradys, Paradise, 248, 321; **paradyse,** 137. OF. paradis; Gk. παράδεισος, a park.

parage, high rank, 419. OF. parage.

paraunter, perchance, 588. OF. per aventure.

parfyt, perfect, 638, 1038; **perfet,** wrought, 208. OF. parfit.

part, *n.* share, 573. OF. part.

partle3, *adj.* without a share, 335.

passe, *inf.* pass, 299, 707, 1110; *pr.* 3 *s.* **passe3,** surpasses, 753; *pt.* 3 *s. subj.* **passed,** surpassed, 428; *pp.* **passed,** 528. OF. passer; *cp.* **apassed.**

Pater, *n.* the Lord's Prayer, 485. L. pater, father.

P[a]ule, Paul, 457.

pay, *inf.* pay, 635; please, 1201; *pr.* 1 *s.* 524; 3 *s.* **paye3,** 632; *imp. s.* **pay,** 542; *impers. pt. s.* **payed,** pleased, 1165, 1177; *pp.* **payed,** 584, 603. OF. payer.

paye, pleasure, 1, 1164, 1176, 1188, 1189, 1200; **pay,** 1212. OF. paye.

payment, 598. OF. payement.

payne, *n.* pain, 664, 954; *pl.* **payne3,** 124. OF. peine; *cp.* **for-payned.**

paynted, *pt.* 3 *s.* 750. OF. peindre; *cp.* **depaynt.**

payred, *pp.* injured, 246. OF. empeirer, apeirer.

pechche, *n.* speck, 841. OF. pechet.

penaunce, 477. OF. peneaunce, penance.

pene, *see* **peny.**

penned (MS. **spenned**), *pp.* imprisoned, 53. OE. pennian.

pensyf, pensive, 246. OF. pensif.

peny, penny, 546, 560, 614; **pene,** 510, 562. OE. pening, penig.

pere, *n.* peer, equal, 4. OF. per, peer.

pere3, pear-trees, 104. OE. peru.

perfet, *see* **parfyt.**

perle, *n.* pearl, 1, 12, 24, etc.; *pl.* **perle3,** 82, 192, 193, etc. OF. perle.

perre, precious stones, 1028; "**p. pres.**," jewels of price, 730. OF. pierre.

peryle, peril, 695. OF. peril.

pes, peace, 742, 952, 953, 955. OF. pais.

pitously, *see* **pytosly.**

place, *n.* 175, 405, 440, 679, 1034. OF. place.

planete3, planets, 1075. OF. planete.

plate3, *pl.* plates, 1036. OF. plate.

play, *inf.* 261. OE. plegan.

playn, *adj.* flat, clear, smooth, 178; *adv.* plainly, 689; *n.* plain, 104; *pl.* **playne3,** 122. OF. plain.

playned, *see* **pleny.**

playnt, complaint, 815. OF. pleint.

pleny, *inf.* complain, 549; *pt.* 1 *s.* **playned,** lamented, 53; *pp.* 242. OF. plaindre.

plesaunte, *adj.* pleasing, 1. OF. plesant.

plese, *inf.* please, 484. OF. plesir.

plete, *inf.* plead, 563. OF. plaider; (*n.* plaid, plet; late L. placitum, a decision).

plontte3, *pl.* plants, 104. OE. plante.

plye, *inf.* mould, shape, show forth, 1039. OF. plier.

ply3t, *see* **plyt.**

plyt, state, condition, 1015, 1114; sore plight, 647; **ply3t,** 1075. OF. plite, condition; OE. pliht, danger (*the words were not always kept apart*).

pobbel, pebble, 117. OE. papol(stān).

pole, pool, stream, 117. OE. pōl.

porchace, *inf.* purchase, 744; *pr.* 3 *pl.* **porchase3,** hunt after, 439. OF. porchacier.

pore, *see* **pouer.**

porfyl, embroidery, 216; *cp.* OF. pourfiler.

porpos, intention, 508; **porpose,** 185, 267. OF. porpos.

portale3, portals, 1036. OF. portal.

possyble, 452. OF. possible.

pouer, *adj.* poor, 1075; **pore,** 573. OF. povre; dial. poure.

poursent, precinct, 1035. AF. purceynt; OF. porceint.

powdered, *pp.* 44. OF. poudre.

poyned, *n.* wristband, 217. F. poignet.

poynt, *n.* 594; mark, 309; jot, single note, 891. OF. point.

pray (1), *n.* prey, booty, 439. OF. praie.

pray (2), *inf.* 484; *pt.* 3 *s.* **prayed,** 1192; 3 *pl.* 714. OF. preier.

prayer, 355; **prayere,** 618. OF. preiere.

prayse, *inf.* 301; *pp.* **prayssed,** 1112. OF. preisier.

precios, precious, 4, 36, 204, 216, 228, 229, 330; **prec[i]os,** 60, 192; **precious,** 48, 82, 1212. OF. precios.

pref, *n.* **put in pref to,** proved to be, 272. OF. preuve.

pres (1), *n.* throng, multitude, crowding, 1114. OF. presse.

pres (2), *pr.* 1 *pl.* press, hasten, 957. OF. presser.

prese, *n.* price, worth, 419; *used as adj.* **pres,** 730. (?) OF. preis.

present, *n.* presence, 1193; **presente,** 389. OF. present; *orig. in phrase* 'en present.'

preste, priest, 1210. OE. prēost.

p[re]termynable, *adj.* foreordaining, 596; *prob.* = L. predeterminābilis.

preued, *see* **proued.**

prince, *n.* 1201; *gen. s.* **prynce3,** 1164, 1176, 1189; **prynces,** 1; **prynse3,** 1188. OF. prince.

priuy, *see* **pryuy.**

proferen, *pr.* 3 *pl.* proffer, 1200; *pt.* 3 *s.* **p[ro]fered,** 235. OF. proferer.

professye, *n.* prophecy, 821. OF. prophecie.

profete, prophet, 797; **prophete,** 831. OF. prophete.

proper, fitting, noble, 686. OF. propre.

property, property, peculiarity, 446; *pl.* **propert[y]3,** 752. OF. propreté.

proudly, 1110. OE. prūtlīce.

proued, *pt.* 1 *s.* tested, found, 4; *pp.* **preued,** 983. OF. prover, *stem* preuv-.

prosessyoun, procession, 1096. OF. procession.

pryde, *n.* 401. OE. prȳte.

prynce3, *see* **prince.**

prys, price, excellence, 193, 272, 419, 746. OF. pris.

pryse, *inf.* prize, 1131. OF. priser.

pryuy, *adj.* intimate, own, 12; **priuy,** 24. OF. privé.

pure, 227, 745, 1088. OF. pur.

purly, chastely, 1004.

purpre, *adj.* purple, 1016. OF. pourpre.

put, *pp.* 267, 272. OE. potian.

pyece, *n.* thing, person, 192; **py[ec]e,** 229. OF. piece.

py3t, *pt.* 3 *s.* set (with jewels), 742, 768; *pp.* 117, 192, 205, 217, 228, 229, 241, 991; **py3te,** 193, 216, 240; *cp.* MDu. picken; *cp.* **vmbe-py3te.**

pyke3, *pr.* 3 *pl.* pick up, get, 573; *pp.* **pyked,** set, adorned, 1036; *cp.* ON. pikka.

pyle, castle, stronghold, 686; *origin unknown.*

Pymalyon, Pygmalion, 750.

pynakled, *pp.* pinnacled, 207. OF. pinacle.

pyne, pain, 330; labour, 511. OE. pīn.

pyonys, peonies, 44. OF. pione, pioine; Lat. pæōnia.

pytosly, piteously, 370; **pitously,** 798. OF. piteus, pitous.

pyty, *n.* pity, 1206; **pyte,** 355. OF. pité.

quat, *see* **quo.**

quat so, *pron. rel.* whatever, 566; *cp.* **quo** (2).

quayle, *n.* quail, 1085. OF. quaille.

quelle, *inf.* kill, 799. OE. cwellan.

queme, pleasant, 1179. OE. (ge)cwēme.

quen, *conj.* when, 40, 79, 93, etc.; **when,** 332, 335, 347, etc. OE. hwænne.

quene, queen, 415, 423, 456, etc.; **quen,** 432, 433, 444, 448, 474, 486. OE. cwēn.

quere, *conj.* where, 65, 376; **where,** 68, 617. OE. hwǣr.

quer[é], query, question, 803. L. quærere (2 *s. imp.*).

quere-so-euer, *conj.* wherever, 7; *cp.* **euer.**

queþer-so-euer, *conj.* whether, 606; *cp.* **whe-þer.**

quo (1), *pron. interr. masc. fem.* 427, 678, 747, 827; **who,** 1138; *neut.* **quat,** 755, 771; **what,** 249, 331, 336, 463, 475, 479; why, 1072. OE. hwā.

quo (2), *pron. rel. nom. masc. fem.* who, 693, 709; **who,** whoever, 344; *dat.* **quom,** 453; **wham,** 131; **quo** [so], whoever, 709; *neut.* **quat,** 186, 293; **what,** 392, 794; whatever, 523; *cp.* **quat so.**

quoþ, *pt.* 1 *s.* said, 241, 279, 325, etc.; 3 *s.* 569, 758, 781. OE. cweðan, cwæþ.

quoynt, clever, skilful, 889. OF. coint.

quy, *see* **why.**

quyke, lifelike, 1179. OE. cwic.

quyt, *adj.* white, 207, 842, 1011, 1150; **quyte,** 220, 844, 1137; **qwyte,** 1102; **whyt,** 163, 178, 197, 1133; **whyte,** 219. OE. hwīt.

quyteȝ, *pr.* 2 *s.* requitest, 595. OF. quiter.

raas, *see* **resse.**

ran, *pt.* 3 *s.* 646, 1055; *pp.* **runne,** 26, 523; **runnen,** 874. OE. rinnan.

randeȝ, borders, 105. OE. rand.

rapely, hastily, 1168; rashly, 363. ON. hrapaliga.

rasch, *adj.* hasty, 1167; *cp.* ON. röskr; Du. rasch.

rauþe, grief, 858. ON. hrygð; *cp.* **ruful.**

raue (1), *inf.* wander, stray, 665. ON. rāfa.

raue (2), *pr.* 1 *s.* rave, 363. OF. raver.

rauyste, *pp.* ravished, filled with ecstasy, 1088. OF. ravir; *stem* raviss-.

rawe, *n.* row, 545; *pl.* **raweȝ,** hedgerows, 105. OE. rāw.

raxled, *pt.* 1 *s.* stretched myself, 1174. OE. * raxlian (*not found*).

ray, *n.* 160. OF. rai.

raykande, *pr. p.* wandering, 112. ON. reika.

rayse, *inf.* 305. ON. reisa.

rraysoun, *see* **resoun.**

rrebuke, *imp. pl.* 367. AF. rebuker; OF. rebuchier.

recen, *inf.* relate, 827. OE. (ge)recenian.

rech, *pr.* 1 *s.* care, 333. OE. reccan.

recorde, *n.* 831. OF. record.

red, *adj.* 1111; **rede,** 27. OE. rēad.

rede, *inf.* read, 709; *pr.* 1 *s.* advise, 743. OE. rædan.

redy, ready, 591. OE. ræde + -ig.

refete, *inf.* revive, 88. OF. refet, *pp. of* refaire.

reflayr, fragrance, 46. OF. re-flair.

reget, *inf.* get again, redeem, 1064; *cp.* **gete.**

regioun, *n.* 1178. OF. region.

regne, kingdom, 501; **rengne,** 692. OF. regne.

regretted, *pp.* 243. F. regretter; OF. regrater; (? *cp.* ON. grāta, to weep).

reiate3, attributes of royalty, 770. OF. reiaute.

reken, quick, noble, radiant, 5, 92, 906. OE. recen.

reles, intermission, 956. OF. reles.

relusaunt, *pr. p.* shining, 159. OF. reluisant.

reme (1), *n.* realm, 448, 735. OF. reaume.

reme (2), *inf.* cry aloud, 1181; *pr.* 2 *pl.* **remen,** 858. OE. hrēman.

remnaunt, remainder, 1160. OF. remenant.

remorde, *pp.* tormented, 364. OF. remordre.

remwe, *inf.* remove, 427; depart, 899. OF. remuer.

rengne, *see* **regne.**

renoun, renown, 986, 1182. AF. renoun; OF. renon.

re-nowle3, *pr.* 3 *pl.* renew, 1080. OF. renoveler.

rent, *pp.* torn, 806. OE. rendan; *cp.* **to-rente.**

reparde, *pp.* shut off, kept back, 611. ME. parren, to enclose. OE. *pearrian (*cp.* parrock); *with pref.* re- *in sense of* 'back, away from.'

repayre, *inf.* resort, come together, 1028. OF. repairer; L. repatriāre.

repente, *impers. pr. subj.* repent, 662. OF. repentir.

repren[y], *inf.* reprove, 544. OF. reprendre.

requeste, *n.* 281. OF. requeste.

rere, *inf.* stand out, 160; *pp.* **rert,** upraised, 591. OE. rǣran.

rescoghe, *n.* rescue, 610. OF. rescousse; *cp. v.* rescourre.

reset, refuge, harbour, 1067. OF. recet.

resnabele†, reasonable, 523.

OF. resonable; *cp.* **vnresounable.**

resoun, *n.* reason, 52, 665; **raysoun,** cause, 268; *pl.* **resoune3,** arguments, 716. OF. raisun, resun.

respecte, *n.* 84. OF. respect.

respyt, *n.* respite, 644. OF. respit.

resse, *n.* rush, haste, 874; **raas,** 1167. OE. ræs; ON. rās.

rest, *inf.* 679. OF. rester.

restay, *inf.* pause, 437; *pt.* 3 *pl.* **restayed,** hindered, 716; *pp.* 1168. OF. restaier.

reste, *n.* 858, 1087. OE. rest.

restored, *pp.* 659. OF. restorer; L. restaurāre.

retrete, *inf.* re-tell, 92. OF. retreter.

reue, reeve, steward, 542. OE. (ge)rēfa.

reuer, river, 1055; *pl.* **reuére3,** river-meadows, 105. OF. rivere, reviere.

rewarde, *n.* 604. OF. reward.

rewfully, sorrowfully, 1181; *cp.* **ruful.**

riche, *see* **ryche** (1).

rode, rood, cross, 646, 705, 806. OE. rōd.

roghe, *adj.* rough, 646. OE. rūh.

rokke3, *n.* rocks, 68. OF. roc.

ronk, luxuriant, 844; violent, 1167. OE. ranc.

ros, *see* **ryse.**

rose, *n.* 269, 906. OE., OF. rose.

rot, *n.* decay, 26; *cp.* MDu. rot.

rote (1), *n.* root, 420. ON. rōt.

rote (2), *inf.* decay, 958. OE. rotian.

rounde, *adj.* 5, 657, 738. OF. roönd.

rourde, voice, 112. OE. reord.

route, company, 926. OF. route.

rownande, *pr. p.* whispering, 112. OE. rūnian.

ruful, sorrowful, 916. OE. *adj.* hrēow; *cp.* **rewfully, rauþe.**

runne, runnen, *see* **ran.**

ryal, royal, 160, 193; **ryalle,** 191, 919. OF. real.

ryally, royally, 987.

ryche (1), *adj.* rich, 646, 770, 906, 919, 1097; **rych[e],** 68, 1036; **rych,** 105, 1182; **riche,** 993. OE. rīce.

ryche (2), *n.* kingdom, 601, 722. OE. rīce; *cp.* **heuen-ryche.**

ryche3, *n.* treasure, 26. OF. richesse.

ryf, abundant, 770, 844. ON. rīfr.

ry3t, *adj. used as n.* well-doing, 496, 622; justice, 580, 591, 665, 684, 720, 1196; **ry3te,** 672, 696;

claim, 708; **alegge þe ry3t,** renounce thy claim, 703; *adv.* even, 298, 461, 673, 723, 885, 1093, 1169; **ry3t no3t,** nothing at all, 520. OE. riht; *cp.* **outry3te.**

rry3twys, righteous, 685, 697, 739; **ry3t-wys,** 675, 689. OE. rihtwīs.

rry3twysly, *adv.* rightly, 709.

rryse, *inf.* rise, 103; **rys,** 1093; *pr.* 3 *s.* **ryse3,** 191; *pt.* 3 *s.* **ros,** 437, 506, 519. OE. rīsan; *cp.* **aros.**

ssadde, serious, grave, 887; **sade,** 211. OE. sæd, sated.

ssade, *see* **say.**

ssaf, secure, safe, saved, 672, 684, 720; **saue,** 696. OF. sauf.

saffer, sapphire, 118, 1002. OF. saphir, safir.

saghe, saying, word, 226; **sawe3,** 278. OE. sagu.

sa3, *see* **se.**

sa3t, *n.* peace, 52; **sete sa3te**=to establish peace, 1201. OE. seaht, *from* ON. *saht (*cp.* Icel. sātt).

sake, *n.* cause, 800; sake, 940. OE. sacu.

saker-fyse, *n.* sacrifice, 1064. OF. sacrifice.

Salamon, Solomon, 689.

same, *adj.* 1099, 1101. ON. same.

samen, *adv.* together, 518. ON. saman; OE. somen.

sange, *see* **songe** (1).

Sant, *see* **Saynt.**

[sarde], sardius, 1007. F. sarde.

sardonyse, sardonyx, 1006. L. sardonyx.

sat3, *see* **say.**

saule, *see* **sawle.**

Sauter, Psalter, 593, 677, 698. OF. sautier.

saue (1), *see* **saf.**

saue (2), *inf.* save, 674; *pr.* 3 *s.* **saue3,** 666. OF. sauver.

sauerly, *adj.* tasty, fitting, 226. OF. savour, saveur.

sawe3, *see* **saghe.**

saw[l]e, soul, 461; **saule,** 845. OE. sāwel.

say, *inf.* 226, 256, 258, 391, 1041, 1089; **saye,** 482; *pr.* 1 *s.* **saye,** 3; 2 *s.* **says,** 295, 297, 409; **say3,** 615; **sayt3,** 315; 3 *s.* **says,** 693, 867; **sayt3,** 457, 501, 697; **sat3,** 677; *pt.* 1 *s.* **sayde,** 589, 962; **sade,** 784; **sayd,** 1175; 3 *s.* **sayde,** 289, 338, 398, etc.; **s[a]yde,** 433; **sade,** 532; 3 *pl.* **sayden,** 534, 550; *pp.* **sayd,** 593. OE. secgan.

Saynt, *adj.* 457, 818; **Sant,** 788; *used as noun in pl.* **saynte3,** 835. OF. saint.

say3, sayt3, *see* **say.**

scale, surface, 1005; *cp.* OE. scealu; OF. escale; OHG. scala.

schadowed, *pt.* 3 *pl.* shaded, 42. OE. sceadwian.
schafte$_3$, rays, 982. OE. sceaft.
schal, 1, 2, 3 *s.* 3 *pl. forming fut. tense,* 283, 348, 405, etc.; must, 328, 329, 332, 344, 424; intend to, 265, 298, 315; 2 *s.* **schalte,** 564; *pt.* 1, 3 *s.* 3 *pl.* **schulde,** ought, 314, 634, 903, 924; intended to, 153, 1162; could, 1159; must 668; *forming subj.* 186, 930, 1072. OE. sculan.
scharpe, *adv.* sharply, 877. OE. scearpe.
schawe$_3$, *see* **wod-schawe**$_3$.
schede, *inf.* separate, depart, 411; *pt.* 3 *s.* shed, 741. OE. scēadan.
schene, beautiful, resplendent, 42, 80, 203, 1145; *used as n.* 166, 965. OE. scēne.
schente, *pp.* shamed, 668. OE. scendan.
schep, sheep, 801. OE. scēap.
schere, *inf.* purify, refine, 165; *pp.* **schorne,** 213; *see* Note.
schere$_3$, *pr.* 3 *s.* cuts, cleaves, 107. OE. sceran.
schewe$_3$, *pr.* 3 *s.* shows, 1210; *pt.* 3 *s.* **scheued,** 692. OE. scēawian.
scho, *see* **he.**
schon, *see* **schyne**$_3$.
schore, bank, 107, 230; cliff, 166; *cp.* OE. scoren, *pp. of* sceran, to cut; 'the part shorn off.'
schorne, *see* **schere.**
schot, *pt.* 3 *s.* shot, 58. OE. scēotan.
schowted, *pt.* 3 *s.* shouted, 877.
schrylle, *adv.* shrilly, resplendently, 80. *Cp.* LG. schrell; *cp.* **schyr.**
schulde, *see* **schal.**
schylde, *inf.* prevent, 965. OE. scildan.
schyldere$_3$, shoulders, 214. OE. sculdor.
schym, bright, 1077. OE. scima, brightness.
schymeryng, brightness, 80; *cp.* OE. scimrian.
schynde, *see* **schyne**$_3$.
schyne$_3$, *pr.* 3 *s.* shines, 1074; 3 *pl.* 28; *pt.* 3 *s.* **schon,** 166, 213, 982, 1018, 1057; 3 *pl.* **schynde,** 80. OE. scīnan.
schyr, bright, pure, 28, 213, 284; **schyre,** 42; *comp.* **schyrrer,** 982. OE. scīr; *cp.* **schrylle.**
sclade, *see* **slade.**
scrypture, *n.* writing, 1039. OF. escripture.
se, *inf.* see, 96, 146, 296, 675, 914, 964, 969; **sene,** 45; *pr.* 1 *s.* **se,** 377, 385, 932; 3 *s.* **se**$_3$, 302; 2 *pl. subj.* **sy**$_3$**e,** 308; *pt.* 1 *s.* **se**$_3$, 158, 175, 200, 1155;

seghe, 867; **sa3,** 1021, 1147; **sy3e,** 986, 1033; 3 *s.* **sy3,** 788, 985, 1032; **sa3,** 689, 836; **se3,** 531; **segh,** 790; 2 *pl.* **s[y]3,** 698; *pp.* **sen,** 164; **sene,** 194, 787, 1143. OE. sēon.

sech, *imp. s.* seek, 354; *pt.* 3 *s.* **so3te,** 730; *pp.* **so3t,** sought, given, 518. OE. sēcan; *cp.* **bysech.**

secounde, *adj.* second, 652, 1002. OF. second.

sede, *n.* seed, 34. OE. sǣd.

segh, se3, *see* **se.**

selden, seldom, 380. OE. seldan.

self, *adj.* selfsame, very, 203, 446; **self[e],** 1046, 1076; *used as n.* **þe hy3e Gode3 self,** 1054; *cp.* **myself, þy self, hymself.**

sely, happy, 659. OE. sǣlig.

semblaunt, face, expression, 211; **sembelaunt,** 1143. OF. semblant.

seme, modest, 1115; *adv.* becomingly, 190. ON. sœmr.

semed, *pt.* 3 *s. subj.* seemed, 760. OE. sēman, to satisfy; *cp.* ON. sœma, to honour, befit; *cp.* **byseme.**

semly, *adj.* fair, 34, 45, 789. ON. sœmiligr.

sen, sene, *see* **se.**

sende, *pr.* 3 *s. subj.* send, 130. OE. sendan.

sengeley, *adv.* apart, 8. OF. sengle, *with* E. *suff.*

serlype3, *adv. used as adj.* separate, 994. ON. sēr; OE. līepig; *cp.* OE. ān-līepig.

sermoun, speech, 1185. OF. sermun.

sertayn, certainly, 685. OF. certain.

seruaunt, servant, 699. OF. servant.

serue3, *pr.* 3 *s.* avails, 331; *pp.* **serued,** deserved, 553. OF. servir.

sesed, *pp.* given seisin of, enfeoffed, dowered, 417. OF. seisir, saisir.

set, *pt.* 3 *s.* sat, 1054; **sete,** 161; 3 *pl.* 835. OE. sittan, sæt, sǣton.

sete, *inf.* set, 1201; *pr.* 2 *pl.* **setten,** 307; *imp. s.* **set,** 545; *pt.* 1 *s.* **sette,** 8; 3 *s. subj.* 52; *ind.* **set,** 255, 811; *pp.* **sette,** 222, 838; **set,** 1062. OE. settan; ON. setja.

seuenþe, seventh, 1010. OE. seofoða.

seuen, seven, 838, 1111. OE. seofon.

sexte, sixth, 1007. OE. siexta.

seysoun, season, 39. OF. seison.

se3, *see* **se.**

Sir, 257, 439. OF. sire.

skyfte, *inf.* arrange, ordain,

569. ON. skipta; OE. sciftan.

skyl, *n.* reason, 312; **skylle,** 674; *pl.* **skylle3,** questionings, 54. ON. skil.

slade, valley, 141; **sclade,** 1148. OE. slæd.

sla3t, slaughter, 801. OE. sleaht; *cp.* **slepyng-sla3te.**

slake, *inf.* abate, **don to slake,** brought to an end, 942. OE. sleacian.

slayn, *pp.* slain, 805. OE. slegen (*from* slēan).

slente, *n.* slope, hill-side, 141; *cp.* Norw. slenta, to fall aside, slant.

slepe, *pr.* 3 *pl.* sleep, 115. OE. slǣpan, slēpan.

slepyng-sla3te, slumber-stroke, dead sleep, 59; *cp.* **sla3t.**

slode, *pt.* 1 *s.* slid, 59. OE. slīdan; *cp.* **onslyde3.**

sly3t, *adj.* slight, 190; *cp.* MDu. slicht.

smal, small, 6, 190; **smale,** 90. OE. smæl.

smelle, *n.* 1122. *Etym. unknown.*

smoþe, smooth, 6, 190. OE. smōðe (*commonly* smēðe).

so, 2, 5, 6 etc.; thus, 97, 338, 461, 467, 518, 522, 553, 736, 1035, 1116, 1165, 1186; *with subj. expressing wish,* 487, 850. OE. swā.

soberly, *adv.* seriously, gravely, 256.

sobre, serious, earnest, 391, 532. OF. sobre.

sodanly, suddenly, 1095, 1098; **sodenly,** 1178. OF. sodain, sudain; ME. *suff.* -ly.

soffer, *see* **suffer.**

so3t, so3te, *see* **sech.**

solace, *n.* 130. OF. solaz.

solde, *pt.* 3 *s.* sold, 731. OE. sellan.

sommoun, summons, warning, 1098; *cp. v.* **sumoun.**

sonde, *n.* sending, 943. OE. sand, sond.

sone, soon, 537, 626, 1197; early, 1078. OE. sōna.

songe (1), *n.* song, 882, 888, 891; **sange,** 19. OE. sang,song; *cp.* **euen-songe.**

songe (2), **songen,** *see* **synge.**

sonne, *see* **sunne.**

sore (1), *adv.* sorely, 550; **sor,** 940. OE. sāre.

sore (2), *n.* sorrow, 130. OE. sār.

sor3, sorrow, 663; **sor3e,** 352. OE. sorg.

sorquydry3e, *n.* overweening, 309. OF. surquiderie.

soth, true, 482, 1185; **soþe,** truth, 653. OE. sōþ; *cp.* **for-soþe.**

sothfol, true, 498. OE. sōþ; *suff.* -ful.

sotyle, thin, transparent, 1050. OF. sutil, soutil.

soun, voice, 532. OF. soun.

ɔunande, *pr. p.* resounding, 883. OF. soner, suner.
ɜace, *n.* 61; place, 438. OF. espace.
ɜakk, *see* **speke.**
ɜarred, *pt.* 1 *s.* struck out, flung forward, 1169. (?) OF. esparer, to spar (*see* Skeat).
ɔ[e]ce, *see* **spyce.**
ɔeche, speech, saying, 37, 235, 400, 471, 793, 1132; **spech,** 704. OE. spæc.
ɔecial, unique, rare, 235; **specyal,** 938. OF. special.
ɔede, *pr.* 3 *s. subj.* prosper, 487. OE. spēdan.
ɔeke, *pr.* 1 *s.* speak, 422; 3 *s.* **speke3,** 594; *pt.* 3 *s.* **speke,** 438; **spakk,** 938; *pp.* **spoken,** 291. OE. specan.
ɔelle (1), *pr.* 1 *s.* relate, 793. OE. spellian.
ɔelle (2), *n.* speech, 363. OE. spell.
ɔenn[e]d, *pt.* 1 *s.* clasped, 49. ON. spenna.
ɔent, *pp.* 1132. OE. spendan.
ɜsp]ere, sphere, 735. OF. espere.
ɜponne, *pt.* 3 *pl. subj.* sprang, 35. OE. spinnan.
ɜpornande, *pr.p.* stumbling, 363. OE. spornan, spurnan.
ɜpot, *n.* place, 25, 37, 49, 61; **spote,** 13; **spot,** blemish, 12, 48, 60, 764 1068; **spotte,** 24, 36; *pl.* **spotte3,** 945; *cp.* MDu. spotte; EFris. spot; ON. spotti.
spotle3, spotless, 856.
spotty, *adj.* 1070.
sprang, *see* **spryng.**
sprede, *inf.* spread, abound, 25. OE. sprædan.
spryng, *inf.* spring, 453; *pr. p.* **spry[n]gande,** 35; *pt.* 3 *s.* **sprang,** 61; **sprange,** 13. OE. springan.
spyce, *n.* kind, creature, 938; **sp[e]ce,** 235; **spyse,** spice, 104; *pl.* **spyce3,** 35; **spyse3,** 25. OF. espice, especе.
spyryt, spirit, 61. OF. espirit.
spyt, *n.* insult, 1138. OF. despit.
stable (1), *adj.* steadfast, 597. OF. estable.
stable (2), *inf.* stand firm, 683. OF. establir.
stage, *n.* state, condition, 410. OF. estage.
stale, *n.* step, ground-course, 1002. OE. stæla.
stalked, *pt.* 1 *s.* walked cautiously, 152. OE. stealcan.
stalle, *inf.* hold, fix, 188. OE. steallian.
stande, *inf.* stand, 514, 867; *pr.* 3 *s.* **stande3,** 547; 2 *pl.* **stande,** 515; **stonde,** 533; 3 *pl.* **stonden,** 113; *pt.* 1 *s.* **stod,** 182, 184, 1085; 3 *s.* 1023; endured,

597; *pp.* **standen,** 519, 1148. OE. standan; *cp.* **vnder-stonde.**

stare, *inf.* gaze, 149; *pr.* 3 *pl.* **staren,** shine, 116. OE. starian.

start, *inf.* start, plunge, 1159, 1162: *prob.* OE. *styrtan; *cp.* Du. storten; G. stürzen.

stayre, *adj.* steep, 1022: *cp.* LG. stēger, steep; OE. stæger, stair.

stele, *inf.* steal, 20. OE. stelan.

stepe, *adj.* bright, shining, 113. OE. stēap.

step[pe], *n.* step, 683. OE. stæpa.

stere, *inf.* guide, 623; restrain, 1159. OE. stēoran.

sterneȝ, stars, 115. ON. stjarna.

steuen, voice, sound, 1125; **at steuen,** within reach, 188. OE. stefn.

stode, support, stud, setting, 740. OE. studu.

stok, stock, stump of tree, 380. OE. stoc.

stoken, *pp.* barred, 1065; *cp.* OLG. stecan.

ston, stone, gem, 206, 822, 994, 1006; **stok oþer ston,** 380; *pl.* **stone**ȝ, 113, 997. OE. stān.

stonde, stonden, *see* **stande.**

stonge, *pt.* 3 *s.* stung, pierced, 179. OE. stingan.

store, *n.* number, 847. OF estore.

stote, *inf.* stumble, 149: *cp* MDu. stoten.

stounde, hour, time, 20, 659 OE. stund.

stout, proud, strong, 779 **stoute,** 935. OF. estout

strange, strange, 175 OF. estrange.

strateȝ, *see* **strete.**

stray, *adv.* astray, 179; *cp* **astraye.**

strayd, *pt.* 3 *s.* strayed 1173. OF. estraier.

strayn, *inf.* guide, 691 **streny,** strain, 551; *pr* 3 *s.* **strayne**ȝ, constrains 128. OF. estraindre; *cp* **vnstrayned.**

streche, *inf.* extend, o **streche,** rest upon, 843 **strech,** proceed, 971. OE streccan.

streȝ**t,** *adj.* straight, direct 691. OE. streht, *pp.* o streccan.

strem, *n.* stream, 125, 1159 1162. OE. strēam.

stremande, *pr. p.* streaming 115: from **strem;** *cp* ON. streyma.

strenghþe, strength, 128 OE. strengðu.

streny, *see* **strayn.**

stresse, distress, 124. OF destresse; *cp.* **dystresse.**

strete, street, 971, 1059; *p* **strete**ȝ, 1025; **strate**ȝ 1043. OE. strǣt.

k, *see* **stryke.**

nde, bank, 152. OE. trand.

nge, *adj.* strong, 531; *adv.* firmly, 476. OE. trong.

ot, contention, 353, 848; *p.* Dan. strutte, to strut.

pe-men, *pl.* strath-men, alesmen, 115. Gael. trath, valley, country ear a river; *cp.* **mon** (1).

rf, strife, 248, 776, 848. OF. estrif.

yke, *inf.* go, 1125; *pr.* 2 . **st[r]yke**ȝ, 1186; 3 *s.* **tryke**ȝ, 570; *pt.* 3 *s.* **trok,** struck, 1180. OE. trīcan.

yng, *see* **sytole-stryng.**

yuen, *pr.* 3 *pl.* strive, 1199. OF. estriver.

f, *adj.* firm, 779. OE. tīf.

lle, *adj.* quiet, 20, 182, 1085; *adv.* ever, 683. OE. stille.

nt†, *imp. s.* cease, 353. OE. styntan.

ch, *adj.* 26, 407, 1043, 1099; **such a,** 176; **suche,** 58, 171; *used as pron.* **such,** 727; **suche,** 719. OE. swylc.

e, *inf.* follow, 976; *pr.* 3 *pl.* **swe,** 892. OF. suir.

ffer, *inf.* 954; **soffer,** 940; *pp.* **suffred,** 554. OF. soffrir, suffrir.

ffyse, *inf.* be enough, suffice, 135. OF. suffire; suffis-.

sulpande, *pr. p.* polluting, 726. *Cp.* G. dial. sölpern.

sum, *pron.* some, 428; **of al & sum,** entirely, 584; *pl.* **summe,** 508. OE. sum.

sumkyn, *adj.* some kind of, 619; *cp.* **kyn.**

sumoun, *inf.* summon, 539. OF. somoner; *cp.* **sommoun.**

sum-tyme, *adv.* at some time, 620, 760; *cp.* **tyme.**

sunne, sun, 28, 519, 538, 982, 1044, 1045, 1056, 1057, 1076; **sonne,** 530. OE. sunne.

sunne-bemeȝ, sunbeams, 83. OE. sunnebēam; *cp.* **bem.**

supplantoreȝ, supplanters, 440. OF. supplantour.

sure, *adj.* 1089; *adv.* firmly, 222. OF. sur, sëur.

sute, *n.* fashion, 203; **in sute,** of the same pattern, 1108. OF. suite.

swalt, *pt.* 3 *s.* died, 816; *pt.* 1 *s. subj.* **swalte,** 1160. OE. sweltan.

swange, *pt.* 3 *s.* rushed, 1059; 3 *pl.* toiled, 586. OE. swingan.

swangeande, *pr. p.* rushing 111. (?) OE.* swangian; *cp.* OE. swengan.

sware (1), *adj.* square, 837.

1023; *n.* dimension, 1029. OF. esquarre.

sware (2), *inf.* answer, 240. ON. svara; *cp.* **on-sware.**

swat, *pt.* 3 *pl.* sweated, 586. OE. swǽtan.

swe, *see* **sve.**

swefte, *see* **swyft.**

sweng, *n.* labour, 575. OE. sweng.

swepe, *inf.* sweep, 111. OE. * swǽpan (*not found*).

swete, sweet, 19, 94, 763, 1122; **sw[e]te,** 829; *used as n.,* 240, 325; *adv.* 111, 1057. OE. swēte.

swetely, sweetly, 717. OE. swētlīce.

sweuen, sleep, dream, 62. OE. swefen.

swone, *n.* swoon, 1180; *cp.* OE. swōgan.

swyft, *adj.* 571; *adv.* **swefte,** 354. OE. swift.

swymme, *inf.* swim, 1160. OE. swimman.

swyþe, quickly, 354, 1059. OE. swīðe.

syde, *n.* 975, 1137; *pl.* **syde3,** 6, 73, 198, 218. OE. sīde.

sy3, sy3e, *see* **se.**

sy3t, *n.* sight, 226, 839, 952, 968, 1151; eyesight, 985; [s]y3t, 1050; *pl.* **sy3te3,** 1179. OE. sihþ.

sykyng, *pr. p.* sighing, 1175. OE. sīcan.

syluer, *n.* silver, 77. OE. sylfor.

sympelnesse, simplicit 909. OF. simple; M *suff.* -nesse.

symple, *adj.* 1134. O simple.

syn, *see* **syþen.**

synge, *inf.* sing, 891; 3 *pl.* **songen,** 94, 882, 88 **songe,** 1124. OE. singa

synglerty, uniqueness, 42 OF. senglierté.; *cp.* **sy** g[u]l[e]re.

syngnette3, *pl.* seals, 83 OF. signet.

syng[u]l[e]re, *adj.* alon *used as n.* **in syng[u]l[e]** in uniqueness, 8. O singulier; *cp.* **synglerty**

synne, *n.* sin, 610, 726, 81 *pl.* **synne3,** 823. O syn.

synne3, *pr.* 3 *s.* sins, 6 OE. syngian.

Syon, 789, 868.

syt, lamentation, 663. O syt.

sytole-stryng, citole-stri 91. OF. citole; C strenge.

syþen, *adv.* afterwards, 6 1207; *conj.* since, 13, 2 **syn,** 519. OE. siþþa

syþe3, times, 1079. C sīþ.

tabelment, tier of grou course, 994.

table, tier, course, 1004.

tached, *pp.* fastened, 4 OF. atachier.

e, *inf.* 539, 552, 599, 444, 1067, 1158; *pr. pl.* 387; 3 *pl.* **take3,** 87; *imp. s.* **take,** 559; *t.* 3 *s.* **toke,** 414, 808; *pl.* 585; *pp.* **taken for,** considered as, 830; **tan,** 114. ON. taka.

e, 257, 311, 590, 865, 997, 998. OE. talu.

, *see* **take.**

h, *imp. s.* direct, 936. OE. tǣcan; *cp.* **by-a3te.**

he, *n.* stain, 845. OF. eche.

e, *inf.* tell, 134, 653; *pr.* 2 *s.* **telle3,** 919; *pt.* 3 *s.* **tolde,** uttered, 815. OE. tellan.

men, *pr.* 1 *pl.* are joined to, subserve, 460; *cp.* LG. tämen, temen, to fit.

mple, 1062. OF. temple.

mpte, *inf.* try, 903. OF. tempter.

nder, *adj.* 412. OF. tendre.

ne3, vexations, 332. OE. tēona.

noun, *n.* tenon, joining, 993. OF. tenon.

nte, *n.* heed, 387. OF. atente; *cp.* **myse-tente.**

nþe, tenth, 136, 1013. OE. tēoða; ON. tīundi.

rme, *n.* end, 503; *pl.* **terme3,** words, 1053. OF. terme.

at, the *see* **þat, þe.**

theme, *n.* subject, 944. OF. *teme; L. thema.

then, thenne, this, thow, *see* **þenne** (1), **þys, þou.**

throne, *see* **trone.**

thys, *see* **þis.**

to, *adv.* too, 2, 481, 492, 615, 1070, 1075, 1076, 1118; **to ne fro,** to or fro, 347; *prep.* 1, 10, 20, etc.; *forming ger.* 22, 45, etc.; for, 507, 638, 719, 759, 791; before, 700; on, 434; **to hym warde,** towards him, 820. OE. tō.

to-drawe3, *pr.* 2 *s.* removest, 280; *cp.* **dra3, wyth-dro3.**

togeder, together, 1121.

to-3ere, *adv.* for a long time, 588. OE. tō-gēare; *cp.* **3er.**

to3t, *adj.* taut, firm, sure, 522; (?) *pp. of* ME. to3en. OE. togian, to tow, pull; *cp.* OE. tēon, to draw.

toke, *see* **take.**

token, *n.* 742. OE. tācen.

tolde, *see* **telle.**

tom, leisure, 134; **toke more tom,** had to wait longer, 585. ON. tōm.

tonge, tongue, 100, 898; **tong[e],** 225. OE. tunge.

topasye, *n.* topaz, 1012. OF. topase; L. topazus, topazon, topazion.

tor (1), *adj.* difficult, 1109. OE., ON. tor-, *only as prefix.*

tor (2), *n.* tower, citadel, 966. OF. tur.

to-rente, *pp.* torn asunder, 1136; *cp.* **rent.**

to-riuen, *pp.* torn away, 1197. OE. tō-; ON. rīfa.

torreȝ, tors, cloud-peaks, 875. OE. tor.

totȝ, *pr.* 3 *s.* betakes himself, 513; *pp.* **towen,** drawn, 251. OE. tēon.

tou[c]h, *inf.* 714; *pt.* 3 *s.* **towched,** 898. OF. toucher.

toun, town, 995. OE. tūn.

towarde, *prep.* 438, 1113; **to-warde,** 67, 974. OE. tōweard; *cp.* **to, warde.**

towched, *see* **touch.**

tras, path, 1113. OF. trace.

trauayle, *n.* labour, 1087.

trauayled, *pp.* toiled, 550.

traw, *inf.* believe, 487; *pr.* 1 *s.* **trowe,** 933; 2 *s.* **trawe**ȝ, 295; *pt.* 1 *s.* **trawed,** 282. OE. trēowian.

trawþe, justice, 495. OE. trēowþ.

trendeled, *pt.* 3 *s.* rolled, 41. OE. trendlian.

tres, trees, 1077. OE. trēo.

tresor, treasure, 331; **tresore,** worth, 237. OF. tresor.

triys, 'truce,' peace, 755. OE. trēow, pledge; ME. trew, *pl.* trews; *cp.* AF. triwes.

trone (1), throne, 835, 92 1051, 1055; **thron** 1113. OF. trone; thronus.

trone (2), *pt.* 3 *pl.* wer 1113; *cp.* Sw. trīna, trā

trowe, *see* **traw.**

trwe, true, 421, 725, 82 1191; **true,** 311; **tr** 831; *adv.* **trwe,** 460. O trēowe; *cp.* **vn-trwe.**

tryed, *pp.* brought to tri 707. OF. trier.

[try]este, surest, 1015. O trié.

tryȝ**e,** *inf.* trow, believ 311. OE. trīewan.

trylle, *inf.* quiver, 78; S trilla, to twist.

t[r]yste, *adv.* trustily, 4 (*see* Note).

twayned, *pp.* separate 251. OE. twēgen, twai

twelfþe, twelfth, 1015. O twelfta.

twelue, twelve, 992, 99 1022, 1030, 1035, 107 1079. OE. twelf.

two, 483, 555, 674, 949. O twā.

twyeȝ, twice, 830. OE. tw + -s.

twynne, *n.*; **in twynne,** apa 251. OE. (ge)twinn.

twynne-how, *adj.* of t colours, 1012; *cp.* **hwe.**

tyȝ**ed,** *pp.* tied, 464. O tīgan.

tyȝ**t,** *inf.* come, 718; *p* 503. OE. tihtan.

ȝte, *pt.* 3 *s.* described, 1053; *pp.* **tyȝt**, 1013; (?) *cp.* OE. dihtan, to compose.

ll, *conj.* till, 548, 976, 979; *prep.* **tylle**, to, 676. ON. til.

mme, *n.* 503, 833. OE. tīma; *cp.* **sum-tyme.**

ynde, *n.* branch, 78. OE. tind.

yne, *inf.* lose, 332. ON. tȳna.

yt, quickly, 645, 728. ON. tīðr, *neut.* tītt; *cp.* **as tyt.**

ȝaȝ, *conj.* though, 52, 55, 134, etc.; **þoȝ**, 345. OE. ðeāh.

þare, *see* **þer.**

þat (1), *conj.* that, 65, 137, 185, etc.; so that (*effect*), 35, 119, 356, 1087; in order that, 471, 544. OE. ðæt.

þat (2), *def. art.* the, 953, 955; *cp.* **þe** (1).

þat (3), *pron. dem.* that, 12, 13, 14, etc.; **that**, 253, 481, 937; *fem. acc. sing.* **þo**, 136; *pl.* 73, 85, 109, 138, 451, 557, 777, 1179; **þose**, 93, 127; **þos**, 515.

þat (4), *pron. rel.* that, 15, 17, 37; **bot þat**, 657, 658; **þa[t]**, 856, 892.

þay, *see* **he.**

þe (1), *def. art.* the, 28, 67, 69, etc.; **the**, 85, 109, 121, 445, 541, 685, 1141; *with comp.* **þe**, 103, 127, 128, etc.; **the**, 169; *cp.* **þat** (2).

þe (2), *see* **þou.**

þede, land, 483. OE. þēod; *cp.* **are-þede.**

þef, thief, 273. OE. þēof.

þen (1), *adv.*, *see* **þenne** (1).

þen (2), *conj.* than, 134, 181, 212, etc.; **þenn**, 555. OE. ðænne.

þenke, *inf.* think, 22; **þenk**, 1151; *pr. p.* **þenkande**, 370; *pt.* 1 *s.* **þoȝt**, 137, 1138, 1157. OE. þencan.

þenn, *see* **þen** (2).

þenne (1), *adv.* then, 155, 177, 213, etc.; **thenne**, 361; **þen**, 277, 398, 494, etc.; **then**, 589. OE. ðænne, ðanne.

þenne (2), *adv.* thence, 631, 1094. OE. ðanon, ðanone.

þer, *adv.* there, 28, 47, 53, etc.; [**þer**], 1117; **þere**, 167, 194, 742, 942, 1155; **þare**, 830, 1021; **þore**, 562; *as subj. of verb*, **þer**, 21, 113, 161, 493, 657, 1107; *conj.* where, 26, 30, 41, etc.; **þere**, 835, 838. OE. ðær, ðār.

þer-as, 129, 818, 1173.

þerate, *adv.* there, 514. OE. ðǣr at.

þer-fore, therefore, 1197.

þer-inne, therein, 447, 644,

724, 1061, 1168; **þereine,** 633. O.E. ðǽrinne.

þer-of, thereof, 99, 161, 410, 968, 1084; therefrom, 1069. OE. ðǽr of.

þer-on, thereon, 1042; thereof, 387. OE. ðǽron.

þer-oute, out of doors, 930. OE. ðǽrūt.

þer-to, thereto, 664, 833, 1140; **þerto,** 172. OE. ðǽrtō.

þese, *see* **þys.**

þike, thickly, 78. OE. þicce; ON. þykkr.

þis, þise, *see* **þys.**

þo, *see* **þat** (3).

þoȝ, *see* **þa**ȝ.

þoȝte, *n.* thought, 524. OE. þoht.

þoȝt, *see* **þenke, þynk.**

þole, *inf.* endure, 344. OE. þolian.

þonc, *n.* thanks, 901. OE. þanc.

þoo, then, 873. OE. ðā.

þore, *see* **þer.**

þos, þose, *see* **þat** (3).

þou, *pron. pers. nom. s.* thou, 23, 242, 245, etc.; **þow,** 411; **thow,** 337; *dat. acc. s.* **þe,** 244, 263, 266, etc.; *nom. pl.* **ȝe,** 290, 515, 516, etc.; *dat. acc.* **yow,** 470, 471, 524, 928: *used for s., nom.* **ȝe,** 307, 308, 371, etc.; *dat. acc.* **yow,** 287, 913, 951. OE. ðū; *cp.* **þy, your.**

þowsande, thousand, 786, 869, 870; *pl.* **þowsandeȝ,** 1107; **þousandeȝ,** 926. OE. þūsend.

þrange, closely, 17. ON. þröngr.

þre, three, 291, 292, 1034. OE. þrēo.

þrete, *inf.* complain, 561. OE. þrēatian.

þro, bold, impatient, 344; strong, 868. ON. þrār.

þroweȝ, *pr.* 3 *s.* whirls, hurls itself, 875. OE. þrāwan.

þrych, *inf.* press, 17; *pp.* **þryȝt,** crowded together, 926; brought forcibly, 670; pierced, 706. OE. þryccan.

þrydde, third, 299; **þryd[de],** 1004; **þryde,** 833. OE. þridda.

þryf, *inf.* thrive, 851; *pp.* **þryuen,** mighty, 868; wise, 1192. ON. þrīfa.

þryȝt, *see* **þrych.**

þryuen, *see* **þryf.**

þunder, *n.* thunder, 875. OE. þunor.

þurȝ, *prep.* through, 10, 114, 271, etc. OE. ðurh.

þurȝ-outly, entirely, 859. OE. ðurhūt + -līce.

þus, thus, 526, 569, 573, 673, 677, 829. OE. ðus.

þy, *pron. poss.* thy, 266, 273, 275, etc.; **þyn,** 559, 567, 754. OE. ðīn.

þyder, thither, 723, 946. OE. ðider.

þyn, *see* **þy.**

ꝥyng, thing, 771, 1157; **ꝥynge,** 910; **ꝥynk,** 308, 496, 587. OE. þing.

ꝥynk, *impers. v.* seem; *pr.* 267, 316, 552, 553, 590; *pt.* ꝥo3t, 19, 153. OE. þyncan.

ꝥys, *pron. dem.* this, 250, 277, 297, etc.; **ꝥis,** 65, 260, 295, etc.; **thys,** 841; **this,** 733; **ꝥysse,** 370; *gen. s.* **ꝥise,** 533; *pl.* **ꝥise,** 287, 384, 997, 1022, 1119; **ꝥyse,** 555, 921, 931; **ꝥis,** 42; **ꝥese,** 551, 752. OE. *neut.* ðis.

ꝥy self, *pron. reflex.* 473; **ꝥyself,** 779; **ꝥy seluen,** 341; *emphatic,* **ꝥy self,** 298, 313. OE. ðū ðē self, ðē selfum.

ꝥysse, *see* **ꝥys.**

vayned, *see* **wayne3.**

vch, *adj.* each, 31, 323, 603, etc.; **vch a,** 78, 375, 436, etc.; **vche,** 5, 33, 310, 839, 845; **vche a,** 117, 217, 1066, 1080. OE. gehwilc.

vchon, *pron.* each one, 450, 546, 595, 849, 1039; *gen.* **vchone3,** 863, 1103; *cp.* **on** (1).

ueray, *see* **veray.**

uesture, *see under* **V.**

veued, *see* **weue.**

vmbe-gon, *pp.* hung round, 210. OE. ymbe; *cp.* **gon.**

vmbe-py3te, *pp.* set round, 204, 1052; *cp.* **py3t.**

vn-a-vysed, *adj.* ill-advised, 292. OE. un- + OF. aviser.

vnblemyst, *adj.* unblemished, 782. OF. blemir, blemiss-.

vn-cort[a]yse, uncourteous, 303; *cp.* **cortayse.**

vnde-fylde, *adj.* undefiled, 725. OF. defouler; OE. fȳlan; *cp.* **fylþe.**

vnder (1), *n.* forenoon, the time from 9 a.m. to midday, noon, 513. OE. undern; *cp.* Goth. undaurni-mats, a morning meal.

vnder (2), *prep.* under, 923; *cp.* **an-vnder.**

vnder-stonde, *inf.* understand, 941; *cp.* **stande.**

vn-hyde, *inf.* reveal, 973. OE. hȳdan.

vnlapped, *adj.* unfolded, unbound, 214; *cp.* OE. læppa, a loose fold; *hence* ME. lappen, to wrap.

vnmete, *adj.* unfit, 759; *cp.* **mete** (1).

vnpynne, *inf.* unfasten, 728; *cp.* late OE. pinn.

vnresoun-able, illogical, 590; *cp.* **resnabele†.**

vnstrayned, *adj.* unconstrained, 248; *cp.* **strayn.**

vnto, *prep.* 712, 718; **vn-to,** 1169; for, 772, 1212; on the part of, 362.

vn-trwe, untrue, 897; *cp.* **trwe.**
uoched, *see under* **V.**
vp, *adv.* up, 35, 177, 191, 254, 434, 437, 506, 974. OE. up.
vpen, vpon, *see* **open.**
vpon, *adv.* thereon, 208; *prep.* upon, 57, 59, 370, 824, etc.; **vpone,** 1054. OE. uppon.
vrþe, the earth, 442, 893, 1125; **erþe,** 840. OE. eorðe.
vrþely, earthly, 135. OE. eorðlīc.
vt-wyth, *adv.* from outside, 969. OE. ūt + wiþ.
vus, *see* **I.**
vyf, vyue3, *see* **wyf.**
uyne, *see* **vyne.**

vale3, vales, 127. OF. val.
vayl[e], *inf.* avail, 912. OF. valoir.
vayn, *adj.* **in vayn,** at nought, 811; *adv.* **in vayne,** foolishly, 687. OF. vain.
vayned, *see* **wayne3.**
veray, true, 1184; **ueray,** 1185. OF. verai.
verce, verse, 593. OF. vers.
vere3, *pr.* 3 *s.* turns, 177; *pt.* 3 *s.* **vered,** 254. OF. virer.
vergyne3, *see* **vyrgyn.**
vergynté, virginity, 767. OF. verginité.
Vertues, *pl.* Virtues, an order of angels, 1126.
uesture, raiment, 220. OF. vesture.
veued, *see* **weue.**
vm-, vn-, vp-, vr-, vt-, *see under* **U.**
uoched, *pp.* summoned, 1121. OF. vochier; L. vocāre.
vus, *see* **I.**
vyf, vyue3, *see* **wyf.**
vygour, *n.* power, 971. OF. vigur, vigor.
vyne, vineyard, 504, 507, 521, 525, 527, 535, 582, 628; **uyne,** 502. OF. vine.
vyrgyn, *n.* virgin, *used as adj.* 426; *pl.* **vergyne3,** 1099. OF. virgine.
vys, *n.* face, 750; **vyse,** 254. OF. vis.
vysayge, *v.* visage, 178. OF. visage.

wace, *see* **be** (1).
wade, *inf.* 143, 1151. OE. wadan.
wage, *inf.* endure, 416. OF. wager, to engage.
wakned, *pt.* 1 *s.* awoke, 1171. OE. wæcnan.
wal, wall, 1017, 1026. OE. weall; *cp.* **castel-walle.**
wale, *inf.* choose, point out, discern, 1000, 1007; *cp.* ON. val, choice.
walk, *inf.* 399; *pt. s.* **welke,** 101, 711. OE. wealcan, wēolc.
wallande, *pr. p.* bubbling, 365. OE. weallan.

walle, *see* **castel-walle.**
walte, *see* **wolde** (1).
wan, *see* **wynne** (2).
wani[n]g, *n.* diminution, 558. OE. wanung.
war, *adj.* aware, 1096. OE. wær.
warde, *adv.* **to hym warde,** towards him, 820; **fro me warde,** away from me, 981. OE. weard.
ware, *see* **be** (1).
warpe, *inf.* give forth, utter, 879. ON. varpa, to throw.
wasche$_3$, *pr.* 3 *s.* washes, 655; *pt.* 3 *s.* **wesch,** 766. OE. wæscan.
wasse, *see* **be** (1).
wate, *see* **wot.**
water, *n.* 107, 111, 122, etc. OE. wæter.
wat$_3$, *see* **be** (1).
wawe$_3$, *pl.* waves, 287; *cp.* MLG. wage.
wax, *see* **wex.**
way (1), path, 350, 580; *pl.* **waye$_3$,** 691. OE. weg.
way (2), *adv.* away, 718. *Aphetic form of* OE. on-weg, aweg; *cp.* **away.**
wayne$_3$, *pr.* 3 *s.* sends, grants, 131; *pp.* **vayned,** 249. ON. vegna.
wayted, *pp.* watched, held vigil, 14. OF. waiter.
we, *see* **I.**
webbe$_3$, woven fabrics, 71. OE. webb.
wedde, *inf.* wed, 772. OE. weddian.
weddyng, *n.* 791. OE. weddung.
wede, *n.* dress, 748, 766, 1112; *pl.* **wede$_3$,** 1102, 1133. OE. wæde.
weete, *see* **wete.**
wel, *adj.* 239, 1187; *sup.* **best,** 1131; **beste,** 279, 863; *adv.* 164, 302, 411, 505, 673; very, 537; much, 145, 148; *comp.* **better,** rather, 341. OE. wel; *cp.* **god.**
welcum, *adj.* welcome, 399. OE. wilcuma, *n.* one who comes pleasing; ON. velkominn, *pp.* welcome.
wele, weal, prosperity, joy, 14, 133, 342, 394; *pl.* **wele$_3$,** 154. OE. wela.
welke, *see* **walk.**
welkyn, *n.* 116. OE. wolcnu, *pl. of* wolcen, cloud.
welle, *n.* 365, 649. OE. wella.
welnygh, *adv.* well-nigh, 581; **wel-ne$_3$,** 528. OE. welnēah; *cp.* **ner.**
wely, blissful, 101. OE. welig.
wemle$_3$, spotless, 737. OE. wamlēas.
wemme, spot, fault, 221, 1003. OE. wemman, to stain; *n.* wamm.
wende (1), *inf.* go, 643, *pt.* 1 *s.* **wente,** 761; 3 *s.* **went,**

1130; 3 *pl.* **wente,** 525, 631. OE. wendan.
wende (2), *see* **wene.**
wene, *inf.* think out, imagine, suppose, 1141; *pr.* 1 *s.* **I wot & wene,** I know full well, 47, 201; *pt.* 1 *s.* **wende,** supposed, 1148. OE. wēnan.
went, wente, *see* **wende** (1).
wer (1), *pt.* 3 *s.* wore, 205. OE. werian.
wer (2), **were,** *see* **be** (1).
werke, *n.* work, 599. OE. weorc.
werkmen, *pl.* 507. OE. weorcmann.
werle, *n.* attire, covering, 209. (?) OE.* werels (*cp.* ON. vesl).
wern, *see* **be** (1).
wesch, *see* **wasche3.**
westernays, 'widdishins,' contrariwise, turned away, perversely, 307. OF. bes-torneis, *so transformed as to suggest* 'westerly.'
wete, wet, 761; **weete,** 1135. OE. wǣt.
weþer, *see* **wheþer.**
weue, *inf.* come, 318; *pp.* **veued,** 976. OE. wǣfan.
weuen, *pt.* 3 *pl.* wove, 71. OE. wefan, wæf.
wex, *pt.* 3 *s.* grew, 538, 648; **wax,** flowed, 649. OE. weaxan.
whalle3, *gen. s.* whale's, 212. OE. hwæl.
wham, *see* **quo** (2).
what, *see* **quo.**
whate3, omens, fortunes, 1041. OE. hwæt; *see* **byrþ[e].**
when, *see* **quen.**
where, *see* **quere.**
whete, wheat, 32. OE. hwǣte.
wheþer, *adv.* nevertheless, 581, 826; *conj. subord. with* **oþer,** whether . . . or, 130, 604; **weþer,** *introducing question,* 565. OE. hwæðer.
who, *see* **quo.**
why, *adv. interr.* 329, 338, 515, 634; **wy,** 290, 533, 564; **quy,** 561; *interj.* **why,** 769. OE. hwȳ.
whyle, *adv.* once on a time, 15. OE. *n.* hwīl; *cp.* **awhyle.**
whyt, whyte, *see* **quyt.**
with, *see* **wyth.**
wlonk, noble, beauteous, 1171; **wlonk[e],** 122; **wlonc,** 903. OE. wlanc.
wo, *n.* woe, 56, 154, 342. OE. wā.
wod, forest, 122. OE. wudu; *cp.* **holte-wode3.**
wode, mad, 743. OE. wōd.
wod-schawe3, *pl.* groves, 284. OE. sceaga.
woghe, wickedness, 622. OE. wōh.
wo3e, wall, 1049. OE. wāh.
wolde (1), *inf.* possess, 812; *pp.* **walte,** held, 1156. OE. waldan.

wolde (2), **wolde**ȝ, *see* **wyl** (2).
wolen, *adj.* woollen, 731. OE. wyllen.
wolle, *n.* wool, 844. OE. wull.
wommon, *gen. pl.* women's, 236. OE. wifmann.
won (1), *n.* dwelling-place, 1049; *pl.* **wone**ȝ, 917, 924, 1027; **to wone**ȝ, home, 32. OE. (ge)wuna; ON. vani.
won (2), *inf.* dwell, 298, 315, 644; **won**[**e**], 918; **wony,** 284; *pr.* 3 *s.* **wonys,** 47; 3 *pl.* **wone**ȝ, 404. OE. wunian.
wonde, *inf.* turn back, 153. OE. wandian.
wonder, *n. used as adj.* wondrous, 221, 1095. OE. wundor.
wonne, *see* **wynne** (2).
wont, *adj.* accustomed, 15; **wonte,** 172. OE. wunod, *pp. of* wunian.
wonted, *pt.* 3 *s.* lacked, 215. ON. vanta.
wony, wonys, *see* **won** (2).
worchen, *pr.* 3 *pl.* work, 511; *imp. pl.* **wyrke**ȝ, 536; *pt.* 3 *s.* **wro**ȝ**t,** 748; **wro**ȝ**t**[**e**], 825; **wra**ȝ**te,** 56; 3 *pl.* **wro**ȝ**t,** 555, 631; **wro**ȝ**te,** 525; **wro**ȝ**ten,** 622; *pp.* **wro**ȝ**t,** 638, 824. OE. wyrcan.
worde, word, 294; *pl.* **worde**ȝ, 291, 307, 314, 367, 819. OE. word.
wore, *see* **be** (1).
worlde, world, 65, 424, 476, 537, 579, 657, 743, 761, 824; **in worlde,** at all, 293. OE. weoruld, woruld.
worschyp, *n.* honour, 394, 479. OE. weorþscipe.
worteȝ, *pl.* plants, 42. OE. wyrt.
worþ**e** (1), *adj.* worthy, 100; worth, 451. OE. weorþ, wurþ.
worþ**e** (2), *pr.* 3 *s. subj.* be, 362; *pp.* **wor**þ**en to,** become, 394. OE. weorðan.
worþ**ly,** *adj.* noble, 1073; **worthyly,** 846; *used as n.* **wor**þ**yly,** 47; *adv.* 1133. OE. weorðlīc; ON. verðuligr.
worþ**y,** noble, 494; worth, 616; *cp.* OE. wyrðig; ON. verðugr.
[**w**]**ose,** wild man, 911. OE. (wudu)-wāsa.
wost, *see* **wot.**
wot, *pr.* 1 *s.* know, 47, 201, 1107; **wate,** 502; 2 *s.* **wost,** 411; **woste,** 293; *pt.* 1 *s.* **wyste,** 65, 376; 2 *s.* **wyste**ȝ, 617. OE. witan.
woþ**e,** *n.* open country, **vch a wo**þ**e,** every place, 375. OE. wāþ, hunting-ground, place; *cp.* G. weide.
wo[þ**e**], *n.* peril, 154; *pl.* **wo**þ**e**ȝ, 151. ON. vāði.
wounde, *n.* wound, 650, 1135, 1142. OE. wund.

wra3te, *see* **worchen.**
wrang, *n.* wrong, 631; **wrange,** 15. OE. wrang.
wrange, *adv.* wrongly, 488; **wrang,** 614.
wrathþe, *n.* wrath, 362. OE. wræþþo; *cp.* **wroþe.**
wrecched, wretched, made miserable, 56. OE. wrecca, an outcast.
writ, *see* **wryt.**
wro, *n.* corner, 866. ON. rā.
wro3t, wro3ten, *see* **worchen.**
wroken, *pp.* banished, 375. OE. wrecan, wræc, wrecen.
wroþe, *adj.* wroth, 379. OE. wrāþ; *cp.* **wrathþe.**
wryt, writing, Scripture, 592; **writ,** 997. OE. writ.
wryte3, *pr.* 3 *s.* writes, 1033; *pp.* **wryten,** 834, 866, 871. OE. wrītan.
wryþe, *inf.* turn, 350, 488; *pr.* 3 *pl.* **wryþen,** strain themselves, 511. OE. wrīðan.
wy, *see* **why.**
wyde, *adj.* 1135. OE. wīd.
wyf, wife, 846; **vyf,** 772; *pl.* **vyue3,** 785. OE. wīf.
wy3, *n.* person, 100, 131, 722; *pl.* **wy3e3,** 71, 579. OE. wīga.
wy3t, *n.* person, 338; **wy3te,** 494. OE. wiht.
wy3te, *adj.* active, brave, 694. ON. *adj. m.* vīgr, *n.* vīgt, in fighting form.
wyl (1), *conj.* till, 528. OE. *n.* hwīl.
wyl (2), *pr.* 1 *s.* wish, 558; 3 *s.* 350, 443, 965; 2 *s. subj.* 794; *pt.* (*with pr. significance*) 1 *s.* **wolde,** 390, 910; 2 *s.* **wolde3,** 410; 3 *s.* **wolde,** 304, 451, 488, 772, 1195; *pl.* 391, 849; (*with pt. significance*) 1 *s.* 977, 1155. OE. willan.
wylle, *n.* will, 56, 131. OE. willa.
wylne3, *pr.* 2 *s.* wishest, 318. OE. wilnian.
wyn, wine, 1209. OE. wīn.
wynge3, *pl.* wings, 93. ON. vengr, vængr.
wynne (1), *adj.* winsome, 154, 647. OE. wynn, joy; (?) ME. *adj. from* wynnum, joyfully.
wynne (2), *inf.* win, 579, 722; attain, 694; *pt.* 1 *s.* **wan,** came, 107; *pp.* **wonne,** brought, 32; come, 517. OE. winnan, wann, wunnen.
wynter, *n. used as adj.* 116. OE. winter.
wyrde, fate, 249, 273. OE. wyrd.
wyrke3, *see* **worchen.**
wys, *adj.* wise, 748. OE. wīs.
wyschande, *pr. p.* desiring, 14. OE. wȳscan.
wyse (1), *n.* manner, kind, 101, 133, 1095. OE. wīse.

wyse (2), *inf.* appear, 1135. OE. wīsian.

wyste, *see* **wot.**

wyt, mind, understanding, 903; **wytte,** 294. OE. witt.

wyth, *prep.* with, 40, 54, 74, etc; **with,** 200, 202, 837; by, 806. OE. wiþ.

wyth-droȝ, *pt.* 3 *s.* withdrew, 658; *cp.* **draȝ, to-drawe3.**

wyth-inne, *adv.* within, 1027; *prep.* 440, 679, 966. OE. wiðinnan.

wyth-nay, *imp. s.* refuse, 916. ON. nei, no; *perhaps* withnay *on analogy with* denaien, OF. deneier, to deny.

wyth-outen, *prep.* without, 12, 24, 36, etc.; **with-oute,** 644, 695. OE. wiðūtan.

wyþer-half, *adj.* the opposite side of, 230. OE. wiðer, contrary; *cp.* **half.**

ydel, *adj.* idle, 514, 515, 531, 533. OE. īdel.

yȝe, *n.* eye, 302, 567, 1153; *pl.* **yȝen,** 183, 254, 296; [**ene**], 200. OE. ēage.

yle, isle, detached or distant region, 693. OF. ile; L. insula.

ynde, Indian dye, indigo, 76, 1016. OF. inde.

yor, *see* **your.**

yot, (?) got, 10. OE. gietan; *cp.* ME. for-ȝeten.

your, *pron. poss.* 257, 258, 305, 306, 369, 389, 393, 497, 924; **yor,** 761. OE. ēower; *cp.* **þou.**

yow, *see* **þou.**

Ysaye, Isaiah, 797, 819.

yuore, *n.* ivory, 178. OF. ivoire; AF. ivorie.

APPENDIX.

BOCCACCIO'S ECLOGUE
OLYMPIA

OLYMPIA, the Latin text with an English rendering, edited by me, was printed by the Florence Press (Chatto & Windus) and published in 1913 to commemorate the six hundredth anniversary of Boccaccio's birth. The issue was limited to 550 copies. The present text and translation represent a revision of the 1913 edition.

My interest in Boccaccio's OLYMPIA dates from 1904, when my dear friend the late Professor W. H. Schofield, of Harvard, reprinted from the Publications of the Modern Language Association of America, xix. 1, an article on "The Nature and Fabric of the Pearl," in which he attempted to disprove the obvious autobiographical interpretation of the poem, and to maintain that its elegiac setting was a mere literary device for dealing with certain theological problems.

An Appendix was added embodying supplementary information concerning the source of the poem, in which Dr. Schofield stated that after his article had been printed his attention was directed by Dr. E. K. Rand,

of Harvard, to Boccaccio's Eclogue. He proceeded to demonstrate the dependence of the English poem upon the Latin as its direct source, and somewhat strangely, instead of being induced by "the new fact" to modify his former contention, asserted that the undoubted elegiac reality of the alleged original actually confirmed his views as to the non-autobiographical character of "The Pearl." After comparing the two poems, he was, however, forced to admit that, in saying that the Eclogue was its source, he did not mean more than that it was the "starting-point of the author's conception." I do not propose on the present occasion to traverse the arguments. I was none the less grateful to Dr. Schofield, although after long study of the two poems I came to the conclusion that there was no definite evidence of any indebtedness on the part of the author of "Pearl" to Boccaccio's poem, and that such parallels as might be discovered in the two poems might be due to the poets' common knowledge, ideas, and belief. Moreover, in one striking instance the alleged similarity does not exist. "In both cases," it was pointed out, "the poet, grieving for a dead child, falls asleep on the ground in a leafy arbor;" but

"ex molli caespite recubans" indicates a soft pillow, and not the ground. With the dangers of parallelism before me, I attempted to consider the question independently; for which purpose I found it necessary, in the first place, to prepare an adequate text of the Eclogue, and further, in order to understand it aright, to render it into English.

The poem was included in collections of Latin Eclogues printed in Florence, 1504, and in Basle, 1546; and again in "Carmina Illustrium Poetarum Italorum," Florence, 1719. All these texts are unsatisfactory, though the last is perhaps the best of them. To Dr. Oscar Hecker belongs the high distinction of having discovered what he has proved to be Boccaccio's autograph manuscript of the Eclogues, including "Olympia." His discovery is set forth in a remarkable volume, "Boccaccio-Funde," 1901, where among other treasures he prints from the precious volume in the Bibliotheca Riccardiana at Florence the text of "Olympia," letter for letter, in the poet's own orthography, minutely reproducing the original. With the help of this text, I have been able to correct some bad errors in the 1719 text, which I have taken as the basis of the present edition. The

spelling and punctuation have been normalised in accordance with modern usage.

The extracts from Boccaccio's letters to Petrarch and Martin da Signa are from Corrazzi's "Le Lettere edite e inedite di Messer Giovanni Boccaccio," with some slight modifications.

In addition to Dr. Hecker's work, the following investigations should be noted: Hortis, Studij sulle opere latine del Boccaccio, 1879; Zumbini, Le Ecloghe del Boccaccio, Giornale storico della lett. ital. vii; Dobelli, Il culto del Boccaccio per Dante, Giornale Dantesco, An. v, fasc. v, vi, vii; Enrico Carrara, Un oltretomba Bucolico, 1899—the last an interesting effort to explain allusions, proper names, and sources, with special reference to Dante. So far as diction is concerned, the poet's chief debt, directly and indirectly, is to Virgil. Whatever occasional defects may be found in the Latinity of the poem are amply compensated by the all-pervading grace of sentiment and feeling.

The date of "Olympia" is about 1361, some two or three years after the child's death at the age of five and a half.

It is not known who is to be understood by Fusca, probably the child's mother. Asylas

is evidently a reference to Boccaccio's father. By Mopsus Homer may perhaps be understood; Virgil by Tityrus; Dante by Minciades, though the name primarily would suggest Virgil. Codrus, for Christ, in Olympia's Hymn, is explained by the Athenian king's self-sacrifice for his country's sake. Ischiros is the Greek Ἰσχυρός, strong, mighty. Similarly, the form Parthenos, with the second vowel as lengthened, should be noted. Arcesilas is probably used in its etymological sense of "Chieftain." A gloss in the margin of the MS. gives "Lycos," that is, Wolf, the name of the dog, as from the Greek and equivalent to "albus." Therapon, the source of which the poet forgot, is evidently θεράπων, an attendant.

"De Libano, sponsa, veni," the song Asylas invites Olympia to sing with him, from the fourth chapter of the Song of Songs:

"Tota pulchra es, amica mea, et macula non est in te.
Veni de Libano, sponsa mea, veni de Libano, veni.
Coronaberis de capite Amana, de vertice Sanir et Hermon," etc.,

was perhaps suggested by Dante, Purgatorio xxx, ii:

SAINT MARY'S COLLEGE, CALIF

" ed un di loro, quasi da ciel messo,
'Veni, sponsa, de Libano' cantando
Grido tre volte, e tutte gli altri appresso."

The words, as the burden of a religious love-song, occur frequently in mediæval literature. Their use in "Pearl" is very striking, though the situation is not parallel. In sentiment the two poems are indeed linked together; and by way of illustrating this identity of spirit, however different the form, stanza LXIV may fittingly be noted.

A like sorrow befell two poets, and each found solace in song. The one—a pioneer of the Renaissance—characteristically, under the influence of his great Italian Master, harmonised Virgilian form with Christian belief. The other—a didactic English poet, far from the new literary currents—bethought him of the Pearl of the Gospel, and found his inspiration in the visionary scenes of the New Jerusalem, coloured by mediæval allegory. In his poem, "the river from the Throne" of the Apocalypse met "the waters of the wells," devised by Sir Mirth for the Garden of the Rose.

In accordance with theological fancy, in each poem the transfigured child, grown in wisdom, appears as matured also in age, "joined

in Eternal Spousal." No longer the children they were, they teach with bold authority lessons of resignation and the mystic properties of Heaven—Pearl more particularly, who in her argumentative skill recalls the figure of Reason in the "Romaunt." Yet, at the same time, to the dreamer Pearl is still "my little queen," and, for all "her royal array," his treasure "small and sweetly slight." So, too, Olympia's voice and image are those of Violante—"virguncula mea." The child angelic, matured in Heaven—"for spousal fit"—is still the child for dreamer and poet. In the Kingdom all are as children. And even to Dante, in the hour of his imperilled loyalty to her memory, Beatrice first appears "con quelle vestimenta sanguigne, colle quali apparve prima agli occhi miei, e pareami giovane in simile etade a quella, in che prima la vidi."

Olympian ! From thy laurel that ne'er fades
A tender leaf athwart our pathway falls,
And, fragrant with sweet violet, recalls
The dearest blossom in thy love-lit glades.

Far from thy Roses, with desire imbrued,
Far from thy Garden, where with wanton lays
Plague-haunted dames and gallants sped their days,
A floweret all too frail thy tears bedew'd.

Not Fiammetta, but thy angel-child
Led thee foot-sore the Hill-top to ascend,
The high Olympus of the undefiled.

There Beatrice on Violante smiled,
And told of fair Eletta, thy child-friend,
And played with Pleasant Pearl, so wise and mild.

I. G.

Johannis Boccacci de Certaldo ad Franciscum Petrarcham Laureatum Familiaris Epistola.

Interlocuti sumus in hortulo tuo, assistentibus ex amicis nonnullis, consedimus; ibi explicatiori placidoque sermone, domum, libros et tua omnia obtulit, et quantum in ea fuit, matronali semper gravitate servata, sumpsissem.

Inde has inter oblationes et ecce modestiori passu quam deceret ætatem Electa tua dilecta mea, et antequam me nosceret ridens aspexit. Quam ego non lætus tantum sed avidus ulnis suscepi. Primo intuitu virgunculam olim meam suspicatus. Quid dicam? Si mihi non credis, Gulielmo Ravennati medico, et Donato nostro qui novere credito. Eadem, quæ meæ fuit, Electæ tuæ facies est, idem risus, eademque oculorum lætitia, gestus incessusque et eadem

From Boccaccio's Letter to Petrarch, describing His Visit to Francesca, Petrarch's Daughter, at Venice, in the Year mcccLxvii, and telling of Eletta, Francesca's Little Daughter.

We sat chatting in your garden, and some of your friends who were there joined in the talk. Francesca most graciously pressed me to make myself at home, and proffered me your books and all your belongings—all she had I was to consider mine; but not for a moment did she forget the modest demeanour of the perfect wife. She was welcoming me, when, lo, there before me was your dear little Eletta, my little friend! How gracefully she came along! One could not have expected such grace in so young a child. Before she could know who I was, she smiled at me so sweetly. What joy was mine when I saw her! What a hunger seized my heart as I held her in my arms! At first I thought it was my own girlie—the little maid once mine. Need I say more? You'll hardly believe me. But ask Doctor William of Ravenna and our friend Donatus. They know. Your little Eletta is the very image of my lost one. She has the same laugh, the same joyous eyes, the same bearing and

totius corpusculi habitudo, quamquam grandiuscula mea, eoque ætate esset provectior, quintum quippe jam annum attigerat et dimidium, dum ultimo illam vidi. Insuper si idem idioma fuisset, verba eadem erant atque simplicitas. Quid mula ! In nihilo differentes esse cognovi, nisi quia aurea cæsaries tuæ est, meæ inter nigram rufamque fuit. Heu mihi ! quotiens dum hanc persæpe amplector, et suis delector collocutionibus, memoria subtractæ mihi puellulæ lacrimas ex oculis usque deduxit, quas demum in suspirium versas emisi, advertente nemine.

Epistola ad Fratrem Martinum de Signa.

Quarta decima Ecloga Olympia dicitur : Olympos græce, quod splendidum seu lucidum latine sonat, et inde cælum ; et ideo huic eclogæ attributum est, quoniam in ea plurimum de qualitate cælestis regionis habeatur sermo. Collocutores quattuor sunt : Silvius, Camalus, Therapon, et Olympia. Pro Silvio me ipsum intellego, quem sic nuncupo eo quod in sylva quadam hujus eclogæ primam cogitationem habuerim. Camalos græce, latine sonat hebes vel torpens, eo quod in eo demonstrentur mores

gait ; she holds her dear little body just the same way. My girlie was perhaps slightly taller, but then she was older ; she was five and a half when I saw her last. Had their dialect been the same, they would have spoken the same words—the same simple artless words. I can see no difference, except that Eletta's hair is golden, while my girlie's was chestnut brown. Ah me ! how often, while I fondled your little one, and listened to her sweet prattle, did the memory of the little daughter reft from me bring tears to my eyes ! How often, when no one observed, did I sigh away my tears !

From a Letter to Martin da Signa.

This fourteenth Eclogue is called Olympia, from the Greek Olympos, signifying in Latin splendidus or lucidus, and so Heaven. Hence the name Olympia is given to this Eclogue, since much is told herein concerning the heavenly realm. The speakers are four in number : Silvius, Camalus, Therapon, and Olympia. By Silvius I mean myself, and so I name myself here, because the first thought of this Eclogue came to me in a wood. Camalus is from a Greek word signifying hebes or torpens, that is, dull or sluggish—a type of the

torpentis servi. Therapon, hujus significatum non pono, quia non memini, nisi iterum revisam librum, ex quo de cæteris sumpsi, et ideo ignoscas. Scis hominis memoriam labilem esse et potissime senum. Pro Olympia intellego parvulam filiam meam olim mortuam ea in ætate in qua morientes cælestes effici cives credimus: et ideo ex Violante dum viveret mortuam cælestem, id est Olympiam, voco.

Incipit Egloga Quarta Decima cui titulus est Olympia, Collocutores autem sunt Silvius, Camalus, Therapon, et Olympia.

lazy servant. Of Therapon I am not giving you the meaning; indeed I cannot recall it unless I refer to the book whence I took the rest. So please pardon me. You know how slippery is memory, and especially the memory of old men. By Olympia I mean my little daughter, who died at that age at which, as we believe, those who die become the citizens of heaven. And so for Violante, as she was named when living, I call her now Olympia—the angelic.

HERE BEGINS BOCCACCIO'S FOURTEENTH ECLOGUE ENTITLED OLYMPIA, WHEREIN THE SPEAKERS ARE SILVIUS, CAMALUS, THERAPON, AND OLYMPIA.

OLYMPIA

ECLOGA DECIMAQUARTA

SILVIUS, CAMALUS, THERAPON, OLYMPIA.

Silv. Sentio, ni fallor, pueri, pia numina ruris
Lætari, et cantu volucrum nemus omne repleri.
Itque reditque Lycos blando cum murmure; quidnam
Viderit ignoro; cauda testatur amicum.
Ite igitur, jam clara dies diffunditur umbris
Præcantata diu; quid sit perquirite, quidve
Viderit inde Lycos noster, compertaque ferte.
Cam. Dum nequit in somnum miserum componere pectus,
Imperat ex molli recubans heu cespite mœstus
Silvius, et noctis pavidas lustrare tenebras
Vult pueros longo fessos in luce labore.
Silv. Camale, dum primos terris præstabit Iberus
Nocturnos ignes, currus dum Delia fratris
Ducet ad occasum, dum sternet cerva leones,
Obsequium præstabit hero sine murmure servus.

OLYMPIA

BOCCACCIO'S XIVth ECLOGUE

SILVIUS, CAMALUS, THERAPON, OLYMPIA.

Silv. If I err not, the sylvan sprites rejoice.
List, boys! with song of birds the grove is filled.
With gentle whine Wolf scampers to and fro;
something he sees; as for a friend he wags.
Bright day, long heralded, bestreaks the shades:
go, seek ye what it is, and what good Wolf
yonder has seen; and quickly bring me word.

Cam. Our master, when alack! he cannot lull
his aching heart to sleep, from downy bed
gives orders, and poor we, toil-weary boys,
what recketh he?—must forth and view dread night.

Silv. In Western Ocean when the Dawn's first streak
illumines Earth, when Delia westward leads
her brother's team, when hinds o'er lions vaunt,
a servant then perchance will do as bid.

O Therapon, stabuli tu solve repagula nostri,
Pone metum, videas catulus quid viderit, oro.—

Ther. Festina, fac, surge senex! Jam corripit ignis
Jam veteres quercus, et noctem lumine vincit;
Uritur omne nemus, fervens jam flamma penates
Lambit, et occursu lucis perterritus intra
Festinus redii. Lambit jam flamma penates!
Silv. Pastorum venerande Deus, Pan, deprecor adsis!
Et vos, o pueri, flammis occurrite lymphis.
Siste parum, Therapon, paulum consiste. Quid istud?
Quid video? sanusne satis sum? dormio forsan.
Non facio! Lux ista quidem, non flamma vel ignis.
Nonne vides lætas frondes corylosque virentes
Luminis in medio, validas ac undique fagos
Intactas? Immo, nec nos malus ardor adurit.
Ther. Si spectes cœlo testantur sidera noctem,
In silvis lux alma diem. Quid grande paratur?
Silv. Sic natura vices variat, noctemque diemque
Explicuit mixtos terris; nec lumina Phœbæ

But, Therapon, do thou unbar the door!
Fear not; see thou, I pray, what Wolf has
seen.—

Ther. Haste, sir, arise, come forth! Our
ancient oaks
are all by fire possessed; light conquers night.
the grove is all a-glow; fierce flames now lap
the very gods within. Awed by the sight,
I hied me thence. The flames the gods now lap!
Silv. Pan, holy God of shepherds, be my help!
Go ye, my boys, with water face the flames.
Stay, Therapon! stay here awhile.—What is't?
What see I? Am I sane? Perchance I sleep:
Nay, yonder light, it is nor flame nor fire.
Seest not the branches fair, the hazels green
amid the glow, the beech-trees all about
inviolate? Here burns no evil heat.
Ther. Look skyward! spangled stars betoken
night.
Daylight the wood illumes. What wonder
next?
Silv. So Nature marks her changes; day and
night
commingled she displays. But here I see

Nec Solis radios cerno. Non sentis odores
Insolitos silvis, nemus hoc si forte Sabæum
Fecisset natura parens? Quos inde recentes
Nox peperit flores? Quos insuper audio cantus?
Hæc superos ambire locos et pascua signant.—

[OLYMPIA]

Olym. Salve dulce decus nostrum, pater optime, salve!
Ne timeas, sum nata tibi. Quid lumina flectis?
Silv. Nescio num vigilem, fateor, seu somnia cernam,
Nam coram genitæ voces et dulcis imago
Stant equidem; timeo falli, quia sæpe per umbras
Illusere dei stolidos; nos claustra petamus!
Olym. Silvi, quid dubitas? an credis, Olympia patrem
Ludat, et in lucem sese sine numine divum
Præbeat? Huc veni lacrimas demptura dolentes.
Silv. Agnosco, nec fallit amor, nec somnia fallunt.
O nimium dilecta mihi, spes unica patris,
Quis te, nata, deus tenuit? Te Fusca ferebat,

nor Phœbe's beams nor Sol's. Rare fragrances
feel'st not, as if Dame Nature here had made
a grove of Araby? What flowers fresh
has Night brought forth? What strains hear I
above?
God-haunted spots and pastures these things
show.—

OLYMPIA

Olym. Hail, chiefest glory, dearest father,
hail!
Fear not, I am thy daughter. Why this look?
Silv. I' faith, I know not, do I wake or
dream!
My child's voice hear I, and her image sweet
stands here before me. Fool! Too oft the gods
with shadows trick dull mortals. Let us home!
Olym. Silvius, doubt not! think'st thou
Olympia
would mock her father, or herself reveal
against God's will? To dry thy tears I come.
Silv. Now know I, 'tis no trick of love or
dream.
O too beloved! thy father's dearest hope!
What god restrained thee, child? Me Fusca
told

Chalcidicos colles, et pascua lata Vesevi
Dum petii, raptam nobis, Cybelisque sacrato
Absconsam gremio, nec post hæc posse videri.
Quod credens, mœrensque miser, mea virgo, per altos
Te montes, umbrasque graves, saltusque remotos
Ingemui flevique diu, multumque vocavi.
Sed tu, si mereor, resera quibus, obsecro, lustris
Te tenuit tam longa dies? Dic munere cujus
Intertexta auro vestis tibi candida flavo?
Quæ tibi lux oculis olim non visa refulget?
Qui comites? Mirum, quam grandis facta diebus
In paucis! Matura viro mihi, nata, videris.
Olym. Exuvias quas ipse mihi, venerande, dedisti,
Ingenti gremio servat Berecynthia mater.
Has vestes formamque dedit, faciemque coruscam
Parthenos, secumque fui. Sed respice, numquid
Videris hos usquam comites; vidisse juvabit!
Silv. Non memini vidisse quidem, nec pulchrior, inquam,
His Narcissus erat, non talis denique Daphnis,
Qui Dryadum spes læta fuit, non pulcher Alexis!
Olym. Non Marium Julumque tuos dulcesque sorores
Noscis, et egregios vultus? Tua pulchra propago est!

that, whilst I journey'd to Campania's hills,
Vesuvian pastures, thou from us wast reft,
and, hid in sacred soil, wast lost to sight.
Thinking 'twas so, in misery I mourn'd;
I wailed thee, daughter mine, on mountain heights,
in woods and far-off glades, and call'd thee oft.
But me, if I be worthy, tell what haunts
have held thee this long day. Who gave to thee
thy robe so white, entwined with yellow gold?
What light shines in thine eyes, ne'er seen before?
Thy comrades—who? Wondrous, how grown art thou
in so brief time! Thou seem'st for spousal fit.
Olym. The vestments, sire, which thou to me didst give,
Great Mother Earth holds in her mighty lap.
These robes, this form, this glorious beauty, heavenly bright
the Virgin gave; with Her I was. But, lo,
my comrades hast ne'er seen before? Rejoice!
Silv. I call them not to mind. More beauteous sure
was not Narcissus, nor was Daphnis such,
the wood-nymphs' darling, nor Alexis fair!
Olym. Know'st thou thy Marius not, thy Julus, too,
and these sweet sisters mine? Thy dear ones all!

Silv. Abstulit effigies notas lanugine malas
Umbratas vidisse. Meis jam jungite dextras,
Amplexusque meos ac oscula læta venite
Ut præstem, satiemque animam ! Quas, Pan, tibi laudes,
Quas, Silvane, canam ? Pueri, nudate palæstras,
Et ludos agitote patrum. Stent munera fagis
Victorum suspensa sacris, paterasque parate
Spumantes vino ; lætum cantate Lyæum,
Et sertis ornate lares ; altaria surgant
Cæspite gramineo ; Triviæ mactate bidentem
Candidulam, Noctique piæ sic cædite fulvam.
Fer calamos pueris, Therapon, fer serta puellis.
Olym. Sunt, Silvi, calami, sunt serta decentia nobis ;
Et si tanta tibi cura est deducere festum,
Ignotos silvis modulos cantabimus istis.
Silv. Immo, silva silet, tacitus nunc defluit Arnus,
Et silet omnis ager, pueri, vos atque silete.

Olym. Vivimus æternum meritis et numine Codri,

Silv. The sight of cheeks down-shaded reft from me
the faces that I know. Now join we hands ;
come ye to my embrace and kisses glad,
and let me sate my soul. Thy praises, Pan,
how shall I sing, and thine, Sylvanus ? Boys,
strip you for wrestling ; lead our ancient games !
From sacred beeches hang the victor's meeds !
Let beakers foam ; and jocund Bacchus laud !
With garlands deck the gods ; with grassy turf
heap high their altars. To Diana slay
a heifer white ; to Night a tawny beast !
Reeds for the lads, good youth ; for lasses wreaths !

Olym. Reeds, Silvius, have we here, and goodly wreaths ;
and, if so please thee festal cheer to stir,
strains will we chant these woods have never known.

Silv. Hushed is the wood ; Arno flows silently ;
hush'd are the fields ; and hushed be ye, my boys.

Olym. "*Endless our life by Codrus' grace divine !*

Aurea qui nuper celso demissus Olympo
Parthenu in gremium, revocavit sæcula terris;
Turpia pastorum passus convitia, cedro
Affixus, letho concessit sponte triumphum.
Vivimus æternum meritis et numine Codri.
Sic priscas sordes, morbos, scabiemque vetustam
Infecti pecoris præclaro sanguine lavit.
Hincque petens valles Plutarchi sæpta refrinxit,
In solem retrahens pecudes, armentaque patrum:
Vivimus æternum meritis et numine Codri.
Morte hinc prostrata, campos reseravit odoros
Elysii, sacrumque gregem deduxit in hortos
Mellifluos, victor lauro quercuque refulgens,
Optandasque dedit nobis per sæcula sedes:
Vivimus æternum meritis et numine Codri.
Exuvias in fine sibi pecus omne resumet;
Ipse, iterum veniens, capros distinguet ab agnis,
Hosque feris linquet, componet sedibus illas
Perpetuis cœloque novo post tempora claudet.
Vivimus æternum meritis et numine Codri.

Silv. Sentis, quam stulti Latios cantare putamus
Pastores calamis perdentes tempora vocum?
Mænalios vidi juvenes per dorsa Lycæi,

He, sent of late from high Olympus down
into the Maid, the Golden Age recalled;
shepherds' vile scorn He dreed, on cedar hung;
a triumph gave He Death, of His free will.
Endless our life by Codrus' grace divine!
So from the blemished sheep He washed old
taints,
old maladies and sores, with His bright blood;
then sought He Pluto's dales, broke up his folds,
and brought to light the Father's flocks and herds.
Endless our life by Codrus' grace divine!
Death slain, Elysium's fragrant fields He oped;
to gardens honey-sweet His host He led,
Victor all-bright with laurel and with oak,
and gave us evermore the wish'd-for homes.
Endless our life by Codrus' grace divine.
At doomsday, when their slough all kinds re-
sume,
He comes again, to part the lambs from goats,—
these to wild beasts, to Thrones eternal those:
anon a heaven new will compass them.
Endless our life by Codrus' grace divine."

Silv. What fools be we, to think that Latin
swains
can pipe and sing! Their notes are out of time.
Arcadian youths upon their mountain-slopes,

Threicium et vatem solitum deducere cautes
Carmine, nec quemquam possum concedere tanti,
Ut similem natis faciam. Quæ guttura? quæ vox?
Quis concentus erat? stipulis quis denique flatus?
Non equidem nemoris custos regina canori
Calliopes, non ipse Deus, qui præsidet antro
Gorgoneo, æquiparet! Flexere cacumina quercus,
Et tenues nymphæ tacitos petiere regressus
In lucem; mansere lupi, catulique tacentes.
Præterea, o juvenes, sensistis carminis hujus
Cœlestes sensus? Numquam mihi Tityrus olim
Cantavit similes, senior nec Mopsus apricis
Parrhasius silvis. Sanctum et memorabile totum est.
Virginibus niveæ dentur, mea cura, columbæ;
Ast pueris fortes dederat quos Ischiros arcus.
Olym. Sint tua, nil fertur quod sit mortale per oras
Quas dites colimus; renuunt æterna caducum!
Silv. Quas oras, mea nata, refers? Quas, deprecor, oras?
Nos omnes teget illa domus, somnosque quietos

the Thracian sire who with his song drew rocks,
all have I known ; yet none so high I hold
as like unto these youths. What throats ! what tones !
what harmony ! What music from their reeds !
The Sov'ran Guardian of the tuneful grove,
Calliope, nor e'en the God who rules
o'er Helicon, could vie ! The oaks bent low,
and tender wood-nymphs sought the silent glades
unto the light ; yea, wolves and hounds stood mute.
Tell me, ye youths, caught ye the heavenly sense
of yon sweet strain ? Ne'er Tityrus sang so,
nor aged Mopsus in his sunny wood.
Sacred it is, to be remembered aye !
Unto the maids, from me, give snow-white doves ;
unto the lads strong bows from Ischiros !
Olym. Hold thou them ! To the glorious climes we haunt
nought mortal comes. Immortals shun things frail.
Silv. What climes ? oh, daughter mine, what climes, I pray ?
Yon roof us all will cover ; quiet sleep

Herba dabit viridis, cæspesque sub ilice mensam.
Vitreus is large præstabit pocula rivus,
Castaneas mites, et poma recentia nobis
Rustica silva feret, teneros grex fertilis hædos,
Lacque simul pressum. Quas ergo exquiritis oras?
Olym. Non tibi, care pater, dixi, Berecynthia mater
Exuvias gremio servat, quas ipse dedisti?
Non sum quæ fueram dum tecum parvula vixi;
Nam numero sum juncta deum; me pulcher Olympus
Expectat, comitesque meos. Stat vertere gressus
In patriam. Tu vive, pater dulcissime, felix!
Silv. Heu! moriar lacrimans, miserum si nata relinquis.
Olym. Pone, precor, luctus; credisne refringere fatum
Nunc lacrimis? Omnes silvis quotcumque creati
Nascimur in mortem; feci quod tu quoque, Silvi,
Post facies. Noli, quæso, lacerare deorum
Invidia æternos annos. Tibi crede quietem
Post funus, laudesque pias mi reddito cœlo,
Quod moriens fugi mortem, nemorumque labores.
Separor ad tempus, post hæc me quippe videbis;

green sward will give; a turf 'neath oak our board;
the crystal brook our fount of richest draughts;
and our wild woodlands chestnuts ripe will bring,
and apples fresh; our fruitful herd young kids
and cheese. What other climes, then, would ye seek?

Olym. Have I not told thee, father dear, that Earth
the trappings keeps that thou to me didst give?
I am not what I was, the child thou knewest;
now am I numbered with the god-like throng.
Me fair Olympus calls, my comrades eke;
homeward we turn. Sweet father mine, farewell!

Silv. Leav'st thou me wretched thus, I weep to death.

Olym. Away with grief! Think'st thou to burst thy fate
with tears? As many as created be,
we all are born for death. I have but done
what thou shalt do. Rate not with spleen, I pray,
the gods' eternal years. Trow peace is thine
hereafter; render praise to Heav'n for me,
that, dying, I 'scaped death and toils below.
Awhile apart, sure thou wilt see me soon,

Perpetuosque trahes mecum feliciter annos.
Silv. In lacrimis oculos fundam, tristemque senectam!
Heu, quibus in silvis post anxia fata requiram
Te profugam, ex nostris bis raptam viribus ulnis?
Olym. Elysium repeto, quod tu scansurus es olim.
Silv. Elysium, memini, quondam cantare solebat
Minciades stipula, qua nemo doctior usquam.
Estne, quod ille canit, vestrum? Didicisse juvabit.
Olym. Senserat ille quidem vi mentis grandia quædam,
Ac in parte loci faciem, sed pauca canebat,
Si videas, quam multa tenet, quam pulchra piorum
Elysium sedesque deum gratissima nostrum.
Silv. Quos tenet iste locus montes? Quibus insitus oris?
Quæ non Minciades vidit, seu sponte reliquit,
Da nobis. Audire fuit persæpe laborum
Utile solamen; veniet mens forte videndi.
Olym. Est in secessu pecori mons invius ægro,
Lumine perpetuo clarus, quo primus ab imis
Insurgit terris Phœbus, cui vertice summo
Silva sedet palmas tollens ad sidera celsas,
Et lætas pariter lauros, cedrosque perennes,

and lead with me in bliss unending years.

Silv. Mine eyes will waste with tears, mine age will pine.

After life's woes in what wood shall I seek
thee, fleeing hence, twice reft from these mine arms ?

Olym. Elysium I seek, where thou wilt come.

Silv. Elysium ! The Mantuan bard, methinks,
sang once and piped thereof ; was none more skilled.
Is thine the spot he sang ? Fain would I learn.

Olym. His mighty mind, indeed, some glories grasped,
some beauties of the place ; he sang but few
of all the many joys Elysium holds,—
home of the blest, our Gods' most fair abode !

Silv. What mountains hath it? in what regions set ?

What he saw not, or what he left unsung,
tell me ! To hear was oft sweet balm for toil.
Perchance the soul will yearn those sights to see.

Olym. Remote, beyond the reach of sickly sheep,
bright with perpetual light, a mountain rears ;
there Phœbus first, from Earth below, ascends;
on topmost peak a wood, with towering palms,
with festal laurels, cedars ever-green,

Palladis ac oleas optatæ pacis amicas.
Quis queat hinc varios flores, quis posset odores
Quos lenis fert aura loco, quis dicere rivos
Argento similes, mira scaturigine circum
Omnia rorantes, lepido cum murmure flexus
Arbustis mixtos nunc hinc nunc inde trahentes?
Hesperidum potiora locus fert aurea poma.
Sunt auro volucres pictæ, sunt cornibus aureis
Capreoli et mites damæ, sunt insuper agnæ
Velleribus niveis, claro rutilantibus auro;
Suntque boves, taurique simul, pinguesque juvencæ
Insignes omnes auro, mitesque leones,
Crinibus et mites gryphes radiantibus auro:
Aureus est nobis sol, ac argentea luna;
Et majora quidem quam vobis sidera fulgent.
Ver ibi perpetuum, nullis offenditur austris,
Lætaque temperies loca possidet, exulat inde
Terrestris nebula et nox et discordia rerum;
Mors ibi nulla manet gregibus, non ægra senectus,
Atque graves absunt curæ maciesque dolorque.
Sponte sua veniunt cunctis optata. Quid ultra?

peace-loving olive-trees, to Pallas dear.
Who could describe the many flowers? the scents
the zephyrs waft? and who the silvery streams,
their wondrous waters sprinkling all about,
meandering here and there with murmur sweet,
and drawing in their course full many a bough?
Such golden fruit th' Hesperides ne'er saw;
gold-hued are birds there; and gold-hornèd goats,
and gentle deer; moreover, lambs are there
whose snowy fleeces gleam with brightest gold;
and oxen, too, and bulls, and fatted cows,
resplendent all with gold; yea, lions tame,
and griffins tame, their manes with gold all bright.
Golden our sun, and silvern is our moon;
grander than yours the stars that shine on us.
'Tis ever Spring; no southern gale strikes there;
a joyous calm the place pervades. Earth's mists,
and Night, all things that jar, are banished thence.
Death comes not to the flocks, nor ailing Age;
and far are grievous cares, and want, and grief.
Things wished for freely come to all. What more?

Dulcisono resonat cantu mitissimus aër.
Silv. Mira refers, sanctamque puto sedemque deorum
Quam memoras silvam. Sed quisnam præsidet illi ?
Et comites, mea nata, refer, ritusque locorum.
Olym. Hac in gramineo summo sedetaggere grandis
Arcesilas, servatque greges, et temperat orbes,
Cujus enim si forte velis describere vultus,
Incassum facies ; nequeunt comprendere mentes.
Est alacer, pulcherque nimis, totusque serenus,
Hujus et in gremio jacet agnus candidus, ex quo
Silvicolis gratus cibus est, et vescimur illo.
Inde salus venit nobis, et vita renatis.
Ex his ambobus pariter sic evolat ignis,
Ut mirum credas ; hoc lumen ad omnia confert,
Solatur mœstos, et mentis lumina purgat,
Consilium miseris præstat, viresque cadentum
Instaurat, dulcesque animis infundit amores.
Stat Satyrûm longæva cohors, hinc undique supplex
Omnis cana quidem, roseis ornata coronis,
Et cytharis agni laudes et carmine cantat.
Purpureus post ordo virum venerabilis, inquam,
Et viridi cunctis cinguntur tempora lauro.
Hi cecinere Deum stipulis per compita verum.

The air, so soft, with sweet-toned song re-
sounds.
Silv. Marvels thou tell'st! Sure, sacred is
that wood,
the Gods' abode! But who o'errules it, say;
who dwell therein, and what the usages?
Olym. High, on a grassy mound, in glory sits
Arcesilas, shepherding flocks and worlds.
But, verily, would'st thou His aspect know,
it were in vain; the mind this cannot grasp.
All life is He, too fair, wholly serene;
and in His bosom rests a Lamb, milk-white,
sweet sustenance for folk, whereby we live;
thence comes our weal, and life to those re-born.
And from Them both alike there flames a fire,
wondrous to trow! To all things spreads that
light:
the sad it comforts, purges the mind's eye,
counsels the wretched, strengthens those that fall,
with sweetest love informs the souls of men.
An aged band of Satyrs, suppliant,
their hoary locks with rosy chaplets crowned,
stand there; with lute and song the Lamb
they praise.
And then the Purple Order, well revered,
their temples all engirt with laurel green.
At cross-roads these with pipes the true God
sang,

Et forti sævos animo vicere labores.
Agmen adest niveum post hos, cui lilia frontes
Circumdant, huic juncta cohors tua pulchra manemus
Natorum. Crocei sequitur post ordo coloris
Inclitus; et magno fulgens splendore, sonora
Voce deum laudes cantat, regique ministrat.
Quos inter placido vultu cantabat Asylas,
Dum silvis assumpta prius sum monte levatis.
Silv. Ergo, precor, noster montem conscendit Asylas?
Emeruit, nam mitis erat, fideique vetustæ
Præclarum specimen. Faciat Deus ipse revisam!
Sed dic; tene, precor, novit, dum culmen adires?
Olym. Immo equidem applaudens injecit brachia collo;
Et postquam amplexus lætos ac oscula centum
Impressit fronti, multis comitantibus, inquit,—
'Venisti, o nostri soboles carissima Silvi?
De Libano, nunc, *sponsa veni* sacrosque hymenæos
Cantemus, matremque viri mea neptis honora.'
Meque trahens, genibus flexis, quo pulchra sedebat
Parthenos posuit. Læta hæc suscepit in ulnis
Ancillam, dixitque pie: "Mea filia nostris
Ecce choris jungere piis, sponsique frueris
Æternis thalamis, et semper *Olympia* cœlo

and, strong of soul, they conquered cruel toils.
Then come the Snow-white Host; lilies their brows
enwreathe. To these is joined our little band,
thy children fair. The Saffron Order next,
illustrious, resplendent, with loud voice
sing praises of the Gods, and serve the King.
'Mong these Asylas sang; how calm his look,
when first the mount received me from the woods!
Silv. Did my Asylas then ascend the mount?
Worthy was he, gentle, of ancient faith
a noble type. God grant we meet again!
But knew he thee, when to the heights thou camest?
Olym. Gleeful, he threw his arms about my neck;
kissed me a hundred times, embrac'd me oft;
and then, a mighty concourse with him, said:
"Hast come, my Silvius' beloved child?
'*Come hither, love,*' and Hymen's holy lays
sing we; and Manhood's Mother honour thou!"
Then me he led, and down I knelt where sat
the Virgin beauteous. Joyful She clasped
Her maid, and kindly spake: "Now, daughter mine,
enter Our blissful choirs; thou shalt enjoy
eternal Spousal, as Olympia

Quæ fueras terris Violantes inclita fies."
Inque dedit vestes quas cernis. Si tibi narrem
Quos cantus tunc silva dedit, quos fistula versus
Pastoris lyrici, credes vix. Omne per antrum
Insonuit carmen montis, tantusque refulsit
Ignis, ut exuri dixisses omnia flammis,
Et totum rosei cecidere per aëra flores.

Silv. Quæ sit Parthenos nobis super adde, precamur.

Olym. Alma Jovis genitrix hæc est, et filia nati,
Splendens aula deum, cœli decus, inscia noctis.
Æthereum sidus, pastorum certa salutis
Spes, custosque gregum, requiesque optata laborum.
Hanc fauni nymphæque colunt, hanc grandis Apollo
Laudibus extollit cythara, dominamque fatetur.
Quæ residens solio patris veneranda vetusti,
A dextris geniti, tanto splendore refulget,
Ut facie silvam, montem, collesque polosque
Lætificet formosa nimis. Cui candida circum
Agmina cygnorum volitant, matremque salutant,
Luminis æterni sponsam, genitamque cientes.

Silv. Et vos quid, pueri, plaudunt dum gutture cygni?

in Heaven known, who Violante wast."
The raiment that thou seest she gave me then.
Were I to tell the strains the woods then gave,
the tuneful Shepherds' notes, thou'dst scarce
believe.
The mountain's song resounded through the cave;
and fire so flashed, that all things seemed a-glow;
and scattered from above fell roseate flowers.

Silv. Who is the Virgin? Tell me now, I
pray.

Olym. Jove's gracious Mother She, His
Daughter eke,
the Gods' Queen-Mother, Heav'n's Gem, Night's
Bane,
Celestial Star, the Shepherds' certain hope,
their flocks' sure guard, their wish'd-for rest from
toil!
Fauns Her adore, and nymphs; Apollo great
with lute exalts Her praise, and owns Her Queen.
She, worshipful, upon the Father's throne,
on right-hand of the Son, full brightly shines.
Her look the woods and mountains, hills and
poles,
makes glad. Too fair is She. About Her fly
white swan-like bands; as Mother hail they Her,
as Spouse and Daughter of Eternal Light!

Silv. And what do ye, while thus the swans
acclaim?

Olym. Nos pueri legimus flores, factisque corollis
Cingimus intonsos crines, lætisque choreis
Ambimus silvam, fontes, rivosque sonoros.
Et, mediis herbis ludentes, vocibus altis
Parthenu placidæ meritos cantamus honores
Et geniti laudes pariter. Quis gaudia silvæ
Enumerare queat? Quis verbis pandere? Nemo!
Induat ut volucres pennas, quibus alta volatu
Expetat et videat, opus est; sunt cetera frustra.
Silv. Sunt optanda quidem, sed quis mihi Dædalus usquam
Qui tribuat pennas agiles, nectatque lacertis,
Ostendatque viam facilem, doceatque volatum?
Olym. Pasce famem fratris, lactis da pocula fessis,
Adsis detentis, et nudos contege, lapsos
Erige dum possis, pateatque forensibus antrum;
Hæc aquilæ volucres præstabunt munera pennas
Atque, Deo monstrante viam, volitabis in altum.

Silv. Quo tendis? quo, nata, fugis, miserumque parentem
Implicitum linquis lacrimis? Heu cessit in auras
Æthereas, traxitque simul, quos duxit, odores.
In mortem lacrimis ibo, ducamque senectam.
Vos pueri vitulos in pascua pellite; surgit
Lucifer, et mediis jam sol emittitur umbris.

Olym. We youths cull flowers; and, with the
wreaths we make,
our unshorn locks we crown. With dances glad
we circle woods and founts and sounding brooks;
and, sporting 'mid the grasses, with loud voice
we chant due praises of the gentle Maid;
and eke the Son we laud. The wood's delights
who can recount? Who tell in words? Not one!
First must he put on wings, as bird, by flight
to seek and see the heights; else all is vain.

Silv. 'Twere to be wished! But who, as
Daedalus,
will give me agile wings, and bind them on,
show me the easy way, and teach me flight?

Olym. Thy brother feed, give to the weary milk,
to prisoners alms; the naked clothe, the fallen
raise, whilst thou canst; take strangers to thy
home.
Such offices will give thee eagle's wings;
and, God thy guide, thou wilt to Heaven fly.—

Silv. Whither, my daughter, whither fleest thou,
leaving thy father tearful?—Ah, she passed
to upper air, and drew the scents she brought.
With tears my life I'll dree, and fare to death.
Boys, drive the calves afield! Lo, Phosphor
gleams,
and Sol emerges now from misty shades.

PRINTED IN GREAT BRITAIN BY
RICHARD CLAY & SONS, LIMITED,
BUNGAY, SUFFOLK.

THE MEDIEVAL LIBRARY

Under the General Editorship of

SIR ISRAEL GOLLANCZ, LITT.D., F.B.A.

Post 8vo, Brown Boards, 5s. net, unless otherwise stated.

THE BOOK OF THE DUKE OF TRUE LOVERS

By CHRISTINE DE PISAN; a French romance of the 15th century. Translated into prose and verse with an introduction by ALICE KEMP-WELCH, LAURENCE BINYON and E. R. D. MACLAGAN. With 6 photogravure plates after illuminations in the original MS. *IInd Impression.*

THE TUMBLER OF OUR LADY & OTHER MIRACLES

Mainly from a collection made by GAUTIER DE COINCI, a monk of St. Médard near Soissons; French, 13th century. Translated in prose with an introduction by ALICE KEMP-WELCH. With 7 photogravure plates after contemporary MSS. *IInd Impression.*

THE CHATELAINE OF VERGI

ANONYMOUS; a French love-poem of the 13th century. Translated into prose by ALICE KEMP-WELCH. With an introduction by Prof. L. BRANDIN and the original text in an Appendix. With 5 photogravure plates after an ivory casket of the 14th century now in the British Museum. *IInd Impression.*

THE BABEES' BOOK: MEDIEVAL MANNERS for the YOUNG. From the Old English texts of Dr. Furnivall; 14th and 15th centuries. Done into modern prose and verse with an introduction and notes by EDITH RICKERT. With 6 photogravure plates after illuminations in contemporary MSS. *IInd Impression.*

9. THE CELL OF SELF-KNOWLEDGE
By RICHARD OF ST. VICTOR, WALTER HILTON, MARGERY KEMPE, etc.
7 English mystical treatises of the 14th cent. Edited with introduction and notes by EDMUND G. GARDNER, M.A. With coloured collotype frontispiece. *IInd Impression.*

10. ANCIENT ENGLISH CHRISTMAS CAROLS
TRADITIONAL; 1400-1700. Collected and arranged by EDITH RICKERT with intro., notes and glossary. With 8 photogravure plates after missals of the 15th and 16th cents. *Price 7s. 6d.* net
IVth Impression.

11. EIGHT TROBADOR POETS
Containing BERTRAN DE BORN, BERNART DE VENTADORN, GUIRAUT DE BORNELH, ARNAUT DANIEL, etc.; Provençal, 11th-13th centuries
Selected and translated in prose with intros. and notes by BARBARA SMYTHE. With a coloured frontispiece and decorative initials.

12. CLIGÉS
By CHRÉTIEN DE TROYES; a French romance of the 13th century
Translated in prose by L. J. GARDINER, M.A. With photogravure frontispiece.

13. PEARL
An English poem of the 14th century. Translated and edited by SIR ISRAEL GOLLANCZ, Litt.D., F.B.A. With textual and explanatory notes, glossary, photogravure frontispiece after HOLMAN HUNT and 6 illustrations after the original MS. With the *Olympia* of BOCCACCIO in an Appendix. *Price 7s. 6d.* net.

14. EARLY LIVES OF CHARLEMAGNE
By EGINHARD and THE MONK OF ST. GALL.; German, 9th century
Translated from the Latin and edited with introduction and notes by Prof. A. J. GRANT. With photogravure frontispiece. *IInd Impression*

15. THE CHRONICLE OF JOCELIN OF BRAKELOND
By the SAME; a picture of English social and monastic life in the 12th century. Translated from the Latin and edited with notes by L. C. JANE, M.A. With an introduction by CARDINAL GASQUET and a photogravure frontispiece. *IInd Impression.*

THE MEDIEVAL LIBRARY

THE VISION OF PIERS THE PLOWMAN

By William Langland; English, 14th century. Done into modern metrical English with introduction and notes by Prof. W. W. Skeat. With frontispiece after contemporary MS. *IVth Impression.*

THE PLAYS OF ROSWITHA

By the Same; German, 10th century. Translated from the Latin by Christopher St. John. With an introduction by Cardinal Gasquet and a frontispiece after Albrecht Dürer.

THE NUN'S RULE or THE ANCREN RIWLE

Anonymous; English, 13th century. Translated from the Latin by James Morton. With an introduction by Cardinal Gasquet and a frontispiece of the seal of Bishop Poore. *IInd Impression.*

MEDIEVAL LORE

From Bartholomaeus Anglicus; English, 13th century. Selected and modernised by Robert Steele from the 14th century English translation from the original Latin by John Trevisa. With an introduction by William Morris and a photogravure frontispiece. *IInd Impression.*

THE SONG OF ROLAND

Anonymous and Traditional; French, 11th century. Translated from the Old French by Jessie Crosland. With a photogravure reproduction of a page from the Oxford MS. *Revised Edition.*

ASSER'S LIFE OF KING ALFRED

By Asser; English, 9th century. Translated from the Latin with an introduction and notes by L. C. Jane, M.A. With a photogravure reproduction of King Alfred's Jewel. *IInd Impression.*

TRANSLATIONS FROM THE ICELANDIC

Traditional; Icelandic, from the 9th century onwards. Selected and translated with notes, as an introduction to Iceland Literature, by the Rev. W. C. Green, M.A. With a photogravure reproduction of the Thor Cross, Kirk Bride, Isle of Man.

24. THE LOVE OF BOOKS: the PHILOBIBLON of RICHARD de BURY. By the SAME; English, 14th century. Translated with notes from the Latin by E. C. THOMAS and edited by Sir ISRAEL GOLLANCZ, Litt.D., F.B.A. With photogravure frontispiece of the Seal of Richard de Bury. *IInd Impression.*

25. THE RULE OF ST. BENEDICT
By the SAME; Italian, 6th century. Translated with an introduction from the Latin by CARDINAL GASQUET. With photogravure of St. Benedict after Sassoferrato. *IInd Impression.*

26. WINE, WOMEN AND SONG: MEDIEVAL LATIN STUDENTS' SONGS. ANONYMOUS and TRADITIONAL; mainly 12th century. Translated from the Latin into English verse, and with essay, by JOHN ADDINGTON SYMONDS. *IIIrd Impression.*

27. BEOWULF
TRADITIONAL; Anglo-Saxon, 7th century and earlier. Translated into English verse, with preface, notes, etc., by D. H. CRAWFORD. With a photogravure reproduction of a page from the MS. in the British Museum.

28. RAOUL DE CAMBRAI
An old French feudal epic, 12th or 13th century. Translated into prose with an introduction by JESSIE CROSLAND. With photogravure reproduction of the opening lines of the MS.

CHATTO & WINDUS
97 & 99 ST. MARTIN'S LANE
LONDON, W.C. 2

SMCL
3 5151 00204 3883